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CATALOGUE OF THE ARCHITECTURAL EXHIBITION, BOSTON ARCHITECTURAL CLUB AND BOSTON SOCIETY OF ARCHITECTS

ST. BOTOLPH CLUB, 2 NEWBURY STREET,
FROM MAY 22ND TO JUNE 3RD, 1899

1400.53

TO THE ARCHITECTS.

Architects whose work is illustrated in this Catalogue can secure the plates from which the illustrations were made by paying cost of carriage.

TO THE ADVERTISERS.

The Exhibition Committee takes this opportunity to express its thanks to the advertisers for their liberal support in the publication of this Catalogue.

THE Exhibition Committee feel that some word of explanation is due to account for the somewhat unusual character of the present exhibition.

Instead of confining ourselves largely to drawings, we have admitted a considerable proportion of photographs; and, instead of putting the chief emphasis on modern work, we have exhibited many old examples, both photographs and sketches. Finally, instead of giving the greatest space to what is generally known as "important work," we have deliberately chosen to show simpler and smaller things, not even ruling out the homely barn if it seemed to have, in outline and composition, qualities which would appeal to an artist.

In following this policy we had three motives. First, a small gallery, which made it impossible to hang many drawings, and required that even this limited number should consist of small drawings. Secondly, as the exhibition was on this modest basis, and we could not compete with the large exhibitions on their own lines, we were influenced by a desire to do the best we could on the less ambitious basis. Finally, we have felt that there is a danger of having undue emphasis put on the actual drawings, which are after all but a means to an end; and, while recognizing the fact that they may sometimes represent one's ideal, which the building, for one reason or another, does not realize, yet, on the whole, the building is the best test of the designer, and by that he will be judged. These three considerations decided us to ask for small drawings and photographs of executed work, and side by side with these we have shown similar work done in the past. We have also given considerable space to landscape work in connection with architecture, feeling that more and more is this branch of our profession coming to hold that prominent place which it should never have lost.

Our special thanks are due to those who have warmly seconded our efforts by having photographs and plans made for our special use, and our sincere apologies to those whose drawings we have been unable to use; for owing to our very limited space we have been obliged to give up the pleasure of showing many drawings which would have materially added to the interest of the exhibition if they could have been shown.

Special Exhibition Committee

of the

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LAWS GOVERNING ARCHITECTURE IN RELATION TO THE GROWTH OF CITIES.

The cities of the United States are growing fast, both in area and population; and in matters of sanitary supervision, of construction of buildings, and, to a degree, of transportation, control by laws has kept pace with the growth. But there has been nearly absolute neglect in relation to the laying out of streets, especially of boulevards, and the proper disposition of civic buildings; and especially has there been apathy in relation to any laws which would tend to increase the beauty of the cities or to restrain individual license of eccentric taste.

The latter part of this century has been devoted to science; and in all branches of thought, excepting in those pertaining to the arts, scientific methods have been more and more applied.

The result has been, naturally, that the arts have suffered by a wave of utter utilitarianism, which, while it has deserved admiration for its intention, has seldom reached an attainment that would warrant its isolation from the arts.

It is perfectly evident, however, that art can no longer occupy the position of being paramount: it must plead, and not command; and the same methods of foresight and accommodation to conditions which have produced laws for engineering, sanitation, ventilation, and their fellow-sciences, must be adopted to protect cities from the burden of vulgarity and ugliness.

This fact has been recognized abroad. It has been overlooked here.

As this is a preface to a Boston Exhibit, it may be sufficient to consider Boston as the best object lesson at hand.

The site was, by its natural advantages, one of great possibilities,—at the head of a very beautiful harbor, with inlets and bays giving it a picturesque water front, and with a river flowing at its side, and with the land itself undulating and far from monotonous.

Fifty years ago Boston was a city of three- and four-story buildings of brick or of granite, simple in architecture, homogeneous in character, and with no system of streets which could not have been adapted with comparatively small expense to the requirements of its growth. It had a population of 170,000. It has now an estimated population of 516,000. It has been known in this fifty years that the yearly increase would be from 8,000 to 10,000; but with the exception of the Back Bay district, the widening of Tremont Street south of Boylston, and slight and inefficient readjustments of streets after the great fire of 1873, there has been little thought devoted to the circulation of the city. The principle, or rather lack of principle, seems to have been, to let well enough alone, and never to do anything until it became necessary, and then only to do it as far as it was necessary. There is a long list of lost opportunities in that fifty years, of which it may be well to mention a few. The improvement, so called, of the water front, by which the earth from Beacon and Fort Hills was converted into Atlantic Avenue, while it gave a broad street by the wharves, permitted a series of wooden wharves on piles, with buildings upon them of which more than eighty per cent. are of wood and of the meanest description, instead of a system of quays and well planned and adapted fireproof warehouses. The railroads entering the city have been permitted to obstruct and dam the Charles and Mystic Rivers by a forest of piles, which has materially interrupted the wash of the stream, and has thereby proved a serious obstacle to any improvement of the river banks above these railroads. Upon the other side of the city the railroads have been permitted to enter and penetrate and isolate portions of the city with open trenches, miserably bridged, thereby depreciating real estate values on either side of the tracks, and checking, in every case, city growth at the line of the railroad trench. These trenches should have been, and should be, covered in, as in Park Avenue, New York.

Public buildings, excepting the Public Library, have been put in insignificant positions upon narrow streets,— as, for instance, the

City Hall and the Court House; and in no case have they been grouped, excepting in Copley Square, and in no case have they been protected from the encroachment of ugly and inferior buildings in their immediate vicinity.

The Charles River Embankment, which exists only in name, has been repeatedly agitated and neglected, until a condition of affairs has arisen, from the fictitious value paid for land on the north side of Beacon Street, which has apparently given residents on that side of the street equitable rights, so that no buildings can be built between them and the river, facing the river, without heavy damages being incurred. Therefore we must be contented with a river front of back yards and stables.

The bridges have been such absurdly utilitarian affairs, of the cheapest description, that they are little better than temporary expedients; and, while the new Charlestown Bridge has construction strength, it certainly has nothing else to recommend it, and the Harvard Bridge falls under the same category.

There is not a well-placed theatre in the city, as far as effect of architecture is concerned, nor one with a tolerable façade, the old Boston Museum being better than any of the others. In fact, with the exception of Commonwealth Avenue, which starts admirably as a boulevard, and, beyond Massachusetts Avenue, squirms around corners in an ignominious manner, and the Park System, which is very excellent, and the Public Library and State House, which are the only civic buildings worthy of a city of half a million people, the past fifty years has been a period of lost opportunities and ignorance of possibilities. In addition to this, since 1880, have appeared two new factors in architecture, the elevator and steel frame construction, which have made it possible for certain localities to increase in value to an abnormal extent by the erection of triple the number of office cells possible in the five- and six-story building, thus concentrating values, checking lateral growth in cities, and depreciating values adjacent to the districts occupied by the high buildings. There are considerations of light and air and shadow which are certainly not in favor

of the high buildings, but are perhaps of minor importance. As a fact, a very small portion of the perimeter of these buildings is taken up by the façade; while the party and rear walls, built of the cheapest materials and with no pretence to any adornment whatever, are becoming the conspicuous features of American cities. They represent industry and action, nothing more. If all buildings in a block were of equal height, the hideous effect of irregular masses of cheap masonry would be overcome; but the high building in most cases is a self-limiting disease, and can only exist in isolated spots, leaving its scar manifest.

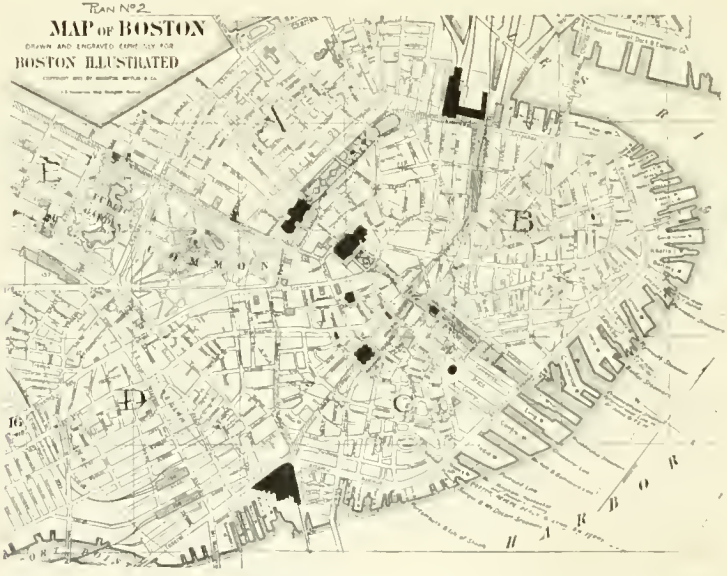
These buildings, once established, completely block possible improvements. They are like leviathans in the way. The accompanying plan indicates the position of the high buildings which in the last twenty years have made it well-nigh impossible to lay out broad streets across any part of the congested portion of the business section of Boston.

The foreign cities have long realized the exotic quality of the high building, and have suppressed it by laws, of which those of Paris are perhaps the best. These allow no building higher than six stories, the cornice lines cannot be higher than sixty-seven feet, also all buildings in the same block must be made in harmony with each other.

There should be broad avenues from the North to the South Station, and from Scollay Square, which promises to be one of the chief centres of congestion, past Faneuil Hall to the water front.

The accompanying plans are suggestions in this direction, and they also show a possible approach and boulevard to the State House from the north. It is manifestly absurd for American cities to lack foresight in regard to future growth. It is largely incumbent upon the architects to advise as to the best methods to pursue; and while the case of Boston, with its urgent need for quays, boulevards, better location for public buildings, and general laws restricting heights and characters of buildings, is very manifest, it is not unique. There is no city in the United States that has not been grossly negligent in regard to its possibilities for artistic improvement. The beauty of a city is a pecuniary asset, and a larger one than is usually appreciated.

Showing buildings erected in Boston within twenty years, together with historic buildings which absolutely block rearrangement of streets. The congested districts are within one-quarter mile of City Hall, especially at the corner of School and Tremont, and upon State Street. It will be noticed that these buildings block traffic north and south between railroad stations, east and west through the centre of the business district to the water front. The hatched spaces on the wharves indicate the small proportion of brick structures on the water front, all the remainder being of wood, as are the wharves themselves. The dotted lines indicate suggestion for new subways on loop system, the principal station at Scollay Square, which gives indications of becoming the most congested spot in the subway system.



Hatched portions show increased circulation obtained by broad avenues opened as follows: From T Wharf to Court House, an avenue secured by removing buildings between North and South Market Streets east of Quincy Market, the block in Dock Square in front of Faneuil Hall, and a portion of the block in front of the Court House between it and Scollay Square, and the block between Cornhill and Brattle Street. A second avenue from the North Station to the State House, removing all buildings, excepting the branch of the Public Library, between Hancock and Temple Streets, and Stanford, Lynde, and Leverett Streets. Removal of buildings between Exchange Street and Devonshire Street will materially relieve congestion at this point

TRANSLATION OF BUILDING LAWS OF THE CITY OF PARIS.

STORIES IN BUILDINGS IN PARIS.

Decree respecting height of buildings, July 27, 1859. Article 6. Decree respecting height of buildings, July 22, 1884. Articles 7 and 8. Permit required of Inspector of Highways, Prefecture of the Seine.

Each story, including the roof story, shall be at least 2.60 meters in height, in the clear.

Decree June 18, 1872. Article 1. There can in no case be built more than five stories above the ground floor, the mezzanine story included.

FAÇADES ON PUBLIC WAYS.

Circular of the Prefect of the Seine to the Commission upon the harmony of the lines of balconies, cornices, entablatures, etc. October 5, 1855. Permit of the Inspector of Highways.

Horizontal lines of façades, such as large balconies, string courses, entablatures, etc., of separate houses in the same block, shall be made to accord with each other. When the grade of the public way is such that these lines cannot be harmonized, then the houses will be divided into groups according to instructions of the administration.

CHIMNEYS.

Decree regulating the height of buildings, and of their roofs and dormers, in the city of Paris, July 27, 1855. Article 11.

The walls of chimneys can only pierce the roof coping 1.50 meters back of the face of the front wall of the building.

COURTS OR INTERIOR SPACES, SEPARATED FROM THE PUBLIC WAY BY BUILDINGS OR BY ENCLOSING WALLS.

Decree regulating height of buildings in city of Paris, June 18, 1872. Article 1.

In each building with a height of 20 meters shall be contrived a court of 40 square meters, of which the shortest side be at least 4 meters. All dwellings shall have courts.

Decree regulating height of buildings, July 27, 1859. Article 5. Buildings not upon public ways, but upon courts and interior spaces, cannot exceed in height on any of their façades 17.55 meters, measured from the foot of their walls.

Decree regulating height of buildings, July 23, 1884. Article 16 and following.

All courts in buildings having less than 15 meters width can have their surrounding walls rise vertically to the coping of the roof, which should be within the profile fixed by law for the whole building.

BALCONIES.

Royal ordinance, regulating the permission to build projections, porches, and similar constructions, in the city of Paris, December 24, 1823. Article 10.

The right to build large balconies will be given only on streets of 10 meters or more in width, and upon parks and squares. In no case can the balcony be less than 6 meters above the grade immediately below it.

SIGNS.

Decision of Prefecture of Police, February 15, 1850. Article 7. Signs of separate letters can be placed upon the balustrades and balconies, if firmly fastened, and not projecting beyond the area of the balcony.

C. Howard Walker.

THE YEAR'S ARCHITECTURE.

A survey of the results of endeavor in any field of art in a single year must necessarily be partial and imperfect, for one year is so linked with its forerunners and followers that it cannot be accurately gauged apart from them. This is especially the case when that single year is the current year. Still in the midst of its activities, we are too near to grasp it as a whole, or to see it adequately in its relation to what has gone before, while we know not yet what may come after, so that our interpretations of the significance of its performance are but guesses.

But in any exhibition of current work it is inevitable that more than the present year will be represented. Although the intention may have been to illustrate the work of the moment, it will be found, especially in an exhibition of architecture, that many of the buildings shown were commenced or even completed more than a year ago,— in some instances perhaps several years ago; while many of the drawings show buildings not yet begun. Indeed, the chief value of an architectural exhibition (and its value is mainly to the profession itself and to those few who are interested in watching its development) is to be found in this bringing together of the immediate past and the immediate future, this gathering of representative examples of the scattered results of our work into one place, thus permitting us in some measure to get our bearings, to find out where we are, and to study the tendencies that seem to manifest themselves. It is an opportunity to examine one's own work and the work of one's own locality in comparison with that of others, to take account of failures and shortcomings, to note improvement, to win encouragement and stimulus for new endeavor.

In this view the lesser works are quite as important as the larger. Indeed, the constant succession of smaller buildings, which form the principal part of architectural practice, is apt to be more significant of tendencies than the larger and exceptional undertakings. As the past year has not been prolific in great enterprises, the moment seems propitious for taking

note of such tendencies as seem to show themselves in the average run of work,— in the dwelling-houses, large and small, in city and country, in the apartment houses, the schools, the churches, and the business blocks, omitting for the nonce the monster sky-scraper from our view, if it be possible to escape the aggressive thing.

The great improvement in the designs of our average architecture can hardly fail to have been noted by every observer of the recent rapid growth of the suburbs of our large cities. Vulgar and unsatisfactory much of it still is, we must confess. Such a simple and perfectly obvious rule as that the face of a lintel must not be set beyond the face of its support, we find constantly disregarded. But the very buildings, in which this and other such vulgar transgressions of elementary laws of design occur, are often in other respects not without merit. They are frequently simple and agreeable in mass, and seldom offend greatly against the law which requires that architectural form shall be the natural and direct outcome of structural requirement. The work for the most part of cheap contractors or of the uneducated architects whom such contractors employ, they show evidence of being founded on better models of design than was the case with such buildings a very few years ago. There is greater simplicity, there is less of tawdry and vulgar ornament: there is more regard for architectural propriety. The sham gable, the red pressed brick, the mock-Romanesque doorway and other such vulgarities are much less frequent in the work of the past year or two. The undeniable improvement in this substratum of architectural work, the "vernacular," as it was once the fashion to call it, is perhaps an even more encouraging sign of the times than the improvement in the work of the trained practitioner. It is perhaps worth noting that the ignorant "vernacular" of twenty years ago, which some oversanguine critics of those days flattered themselves was to produce from its chaos new and worthy forms of art, has improved, not by developing within itself (how could such inorganic monstrosity develop?), but by approximating more and more to the improving work of trained architects. When public taste has so far developed that all our architectural work is, as a

matter of course, put into the hands of architects of thorough training, then indeed may we look for real and permanent advance. The improvement we have noted is not confined to any one of our larger cities, but is found to greater or less extent in all,—in St. Louis, in Chicago, in St. Paul, as in Philadelphia, New York, and Boston. But the country towns, in New England no less than in the West, are for the most part still in the very dark ages; and architectural vulgarity, as bad as anything in the sixties, is the rule there, as it is gradually becoming the exception in the larger cities.

Another observation, which has forced itself upon our attention during the last two or three years, is the marked growth of distinctive local character in the architecture of our principal cities. This also may be regarded as decidedly a hopeful sign,—a sign of wholesome and natural life and vigor. Chicago, New York, Boston, and Philadelphia, while all have improved, differ from each other in their architecture in a way they did not a few years ago. In the midst of much work which is less distinctive, in spite of character more or less common to all,—although much of the domestic work of Chicago, for instance, shows the influence of Boston, and architects of one city often work in another,—yet, speaking broadly, a local character is nevertheless recognizable. In New York the influence of the École des Beaux Arts is paramount in much of the work, often even to the sacrifice, if not of local, of national character, so that many of the buildings look as if they had strayed from the boulevards of Paris. Though we may regret this wholesale importation, this direct imitation, with all its mannerisms, of a style which is full of bad taste and solecism, in spite of the strength in plan and mass of its originators, it does seem to express New York; and it certainly has been acclimatized there, and is affecting nearly all the work, while it has received but little welcome in other parts of the country, so that this direct Parisian influence has come to be peculiarly characteristic of New York, and may possibly be the starting-point of a local manner of building. Lavish display, richness of effect, characterize most of the work and express the luxury-loving New Yorker. In the quieter work of Boston the precedents of the Italian

Renaissance and of our own Colonial or Georgian work lie at the foundation of most recent design. These two influences often mingle, and are not seldom handled with a freedom and, in spite of many sins, with a regard for principle and law rather than for mere precedent, which is promising, and has already resulted in work which is the natural and orderly expression of local and present conditions. The recent revival of Georgian work in England and the renewed study of the work of Wren, Hawksmoor, and Gibbs has not been without its influence; while a good deal of the ecclesiastical work in and about Boston shows a loving study of the mediæval parish churches of England and the influence of modern English church work, such as is found, perhaps, to the same extent, nowhere else in the United States.

In Philadelphia, which formerly was a byword in the architectural world (and the architects who made it so are still some of them extant), there has appeared a group of men, of whom Messrs. Wilson Eyre, Frank Miles Day & Brother, and Messrs. Cope & Stewardson are the most prominent, whose work shows an originality, a delicacy of feeling, and a scholarly quality, which is, to say the least, not surpassed in America, and which is perhaps even more distinctive than the work in Boston or New York. Much as the work of the individuals in this group differs, it still has a similarity of quality, showing the mutual influence of these men upon each other.

As we said at the outset, architectural quality, always hard to define, is particularly so when we are in the midst of it; and as we write we are conscious of the many exceptions to what we have suggested. Perhaps, after all, the exceptions are the rule.

But every candid person will admit, when comparing the work done now with that even of ten years ago, that the art of architecture in America has made great strides, and if one may venture to read the signs it is still going forward.

H. Langford Warren.

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Taylor, William Hart	6 Beacon Street
Vallance, Hugh	62 Devonshire Street
Vining, John F.	South Weymouth, Mass.
Wakefield, F. Manton	8 Beacon Street
Wales, George C.	22 Congress Street
Walker, Robert T.	1124 Tremont Building
Walsh, Timothy	904 Tremont Building
Waterman, H. C.	55 Kilby Street
Watson, Robert A.	1140 Columbus Avenue
Welton, William L.	38 Lewis Street, Lynn, Mass.
West, Albert E.	8 Beach Street, Dorchester, Mass.

Will, George G.	19 Exchange Place
Willcut, J. N.	8 Beacon Street
Willis, John H.	Waban, Mass.
Woodbury, D. H.	3 Somerset Street
Woodman, A. W.	276 Franklin Street
Wright, Albert H.	6 Beacon Street
Wright, Edwin H.	120 Tremont Street
Ziegler, E. E.	48 Spring Park Avenue, Jamaica Plain, Mass.

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Bigelow, Henry F.	3 Hamilton Place
Blackall, Clarence H.	Music Hall Building
Brigham, Charles	7 Mount Vernon Street
Brown, Samuel J.	35 Congress Street
Burr, Horace F.	1 Beacon Street
Cabot, Edward C.	High Street, Brookline
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Chandler, Joseph E.	85 Devonshire Street
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Cummings, Charles A.	230 Clarendon Street
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Emerson, W. Ralph	131 Tremont Street
Everett, Arthur G.	62 Devonshire Street
Fehmer, Carl	Abroad
Fernald, Albert C.	186 Devonshire Street
Fox, John A.	Phillips Building
Fox, Thomas A.	Phillips Building
Harlow, Alfred B.	Vandergrift Building, Pittsburg, Pa.
Holt, Henry C.	22 Congress Street
Homer, E. B.	Tremont Building
Hunnewell, Henry S.	9 Park Street
Jaques, Herbert	8 Beacon Street
Jenney, Alexander S.	Phillips Building
Kelley, James T.	57 Mount Vernon Street
Kendall, Henry H.	87 Milk Street

Lewis, Edwin J., Jr.	9 Park Street
Little, Arthur	Mason Building
Longfellow, Alexander W., Jr.	Tremont Building
McKim, Charles F.	160 Fifth Avenue, New York City
Mead, S. W.	62 Devonshire Street
Newton, George F.	Tremont Building
Nichols, G. Leslie	Mason Building
Page, Samuel F.	87 Milk Street
Peabody, Robert S.	Exchange Building
Peters, William Y.	6 Beacon Street
Phillips, Henry A.	Phillips Building
Phipps, Sanford	Exchange Building
Preston, William G.	186 Devonshire Street
Putnam, J. Pickering	4 Pemberton Square
Rantoul, Augustus N.	8 Beacon Street
Richards, Joseph R.	55 Kilby Street
Richards, William P.	55 Kilby Street
Schweinfurth, Julius A.	Exchange Building
Sears, Willard T.	Mason Building
Shepley, George F.	Ames Building
Sise, Lyman	1 Beacon Street
Stearns, John G.	Exchange Building
Stickney, F. W.	Hildreth Building, Lowell, Mass.
Sturgis, R. Clipston	19 Exchange Place
Tilden, George T.	85 Devonshire Street
Vaughan, Henry	5 Pemberton Square
Wakefield, F. Manton	8 Beacon Street
Wales, George C.	22 Congress Street
Walker, C. Howard	Devonshire Building
Ware, William R.	211 Tremont Street
Warren, H. Langford	9 Park Street
Wetherell, George H.	Phillips Building
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Whidden, William M.	Portland, Oregon
Winslow, Walter T.	Phillips Building
Zerrahn, Franz E.	9 Hamilton Place

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Dennett, Hartley	Devonshire Building
Dwight, Henry H.	6 Beacon Street
Ferguson, Frank W.	Exchange Building
Hale, Herbert D.	13 Exchange Street
Hayward, Henry C.	Phillips Building
Hood, R. P.	Devonshire Street
Howard, Phillip B.	Tremont Building
Ingraham, George H.	Tremont Building
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Kendall, Frank A.	Exchange Building
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Wright, Vernon A.	89 State Street

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Coolidge, Charles A.	Venetian Building, Chicago
Gardner, E. C.	Springfield
Gardner, George C.	Springfield
Guild, Irving T.	13 Exchange Street
Olmsted, John C.	Brookline
Ross, Denman W.	Brattle Street, Cambridge
Tudor, Frederic	95 Milk Street
Warren, Harold B.	Hillside Avenue, Roxbury
Warren, Samuel D.	220 Devonshire Street
Woodbridge, S. Homer	85 Water Street

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287 Interior, Christ Church, New Haven, Conn.

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291 Bassett Church, Southampton, Interior.

292 Church of St. Oswald, Fulham, Plan.

293 Church of St. Oswald, Fulham, Section, East and West.

294 Church of St. Oswald, Fulham, Longitudinal Section.

295 Church of St. Oswald, Fulham, Interior.

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Brookline, Mass.

296 Room in Glas Mawr, Conway, North Wales.

297 Scrooby Church.

298 Austerfield Church.

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299 Study for the Chapel of the New Church Theological School, Cambridge, Mass.

300 Study for the Chapel of the New Church Theological School, Cambridge, Mass.

301 Photographs of Carving for Residences at Troy, N.Y. Scripps Mortuary Chapel, Detroit, and Swedenborgian Church, Washington D.C.

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303 Massachusetts Historical Society Building, Boston.

304 Massachusetts Historical Society Building, Boston, Interiors.

305 Randall Hall, Harvard University.

306 Seal of Harvard College on Randall Hall.

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3 Staple Inn, London.

307 Interior of Mausoleum for the late H. Nichols, Esq.

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308 House at Hamilton, Mass.

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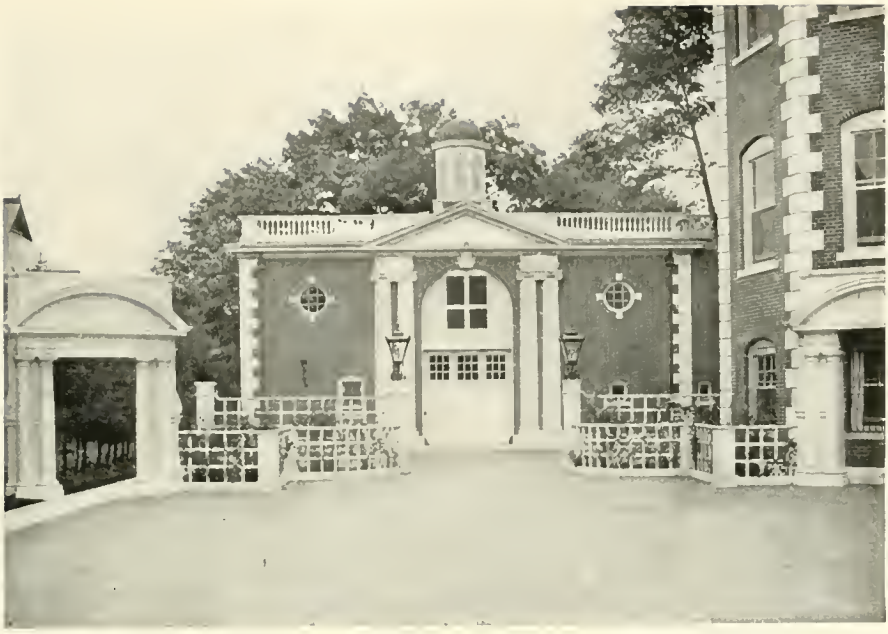

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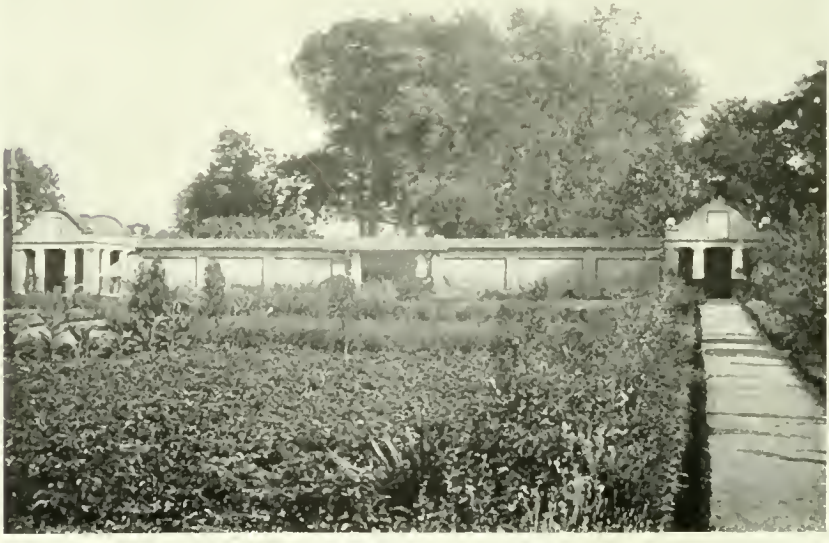

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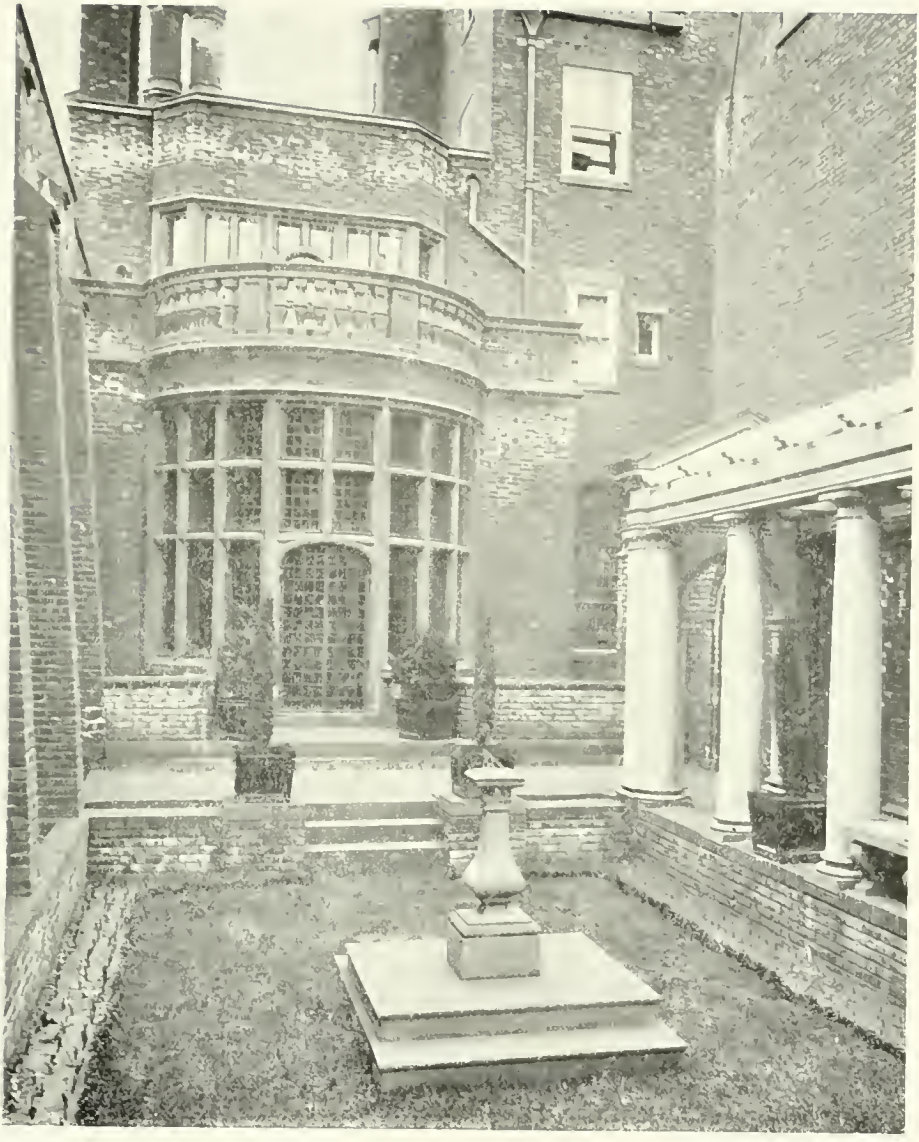

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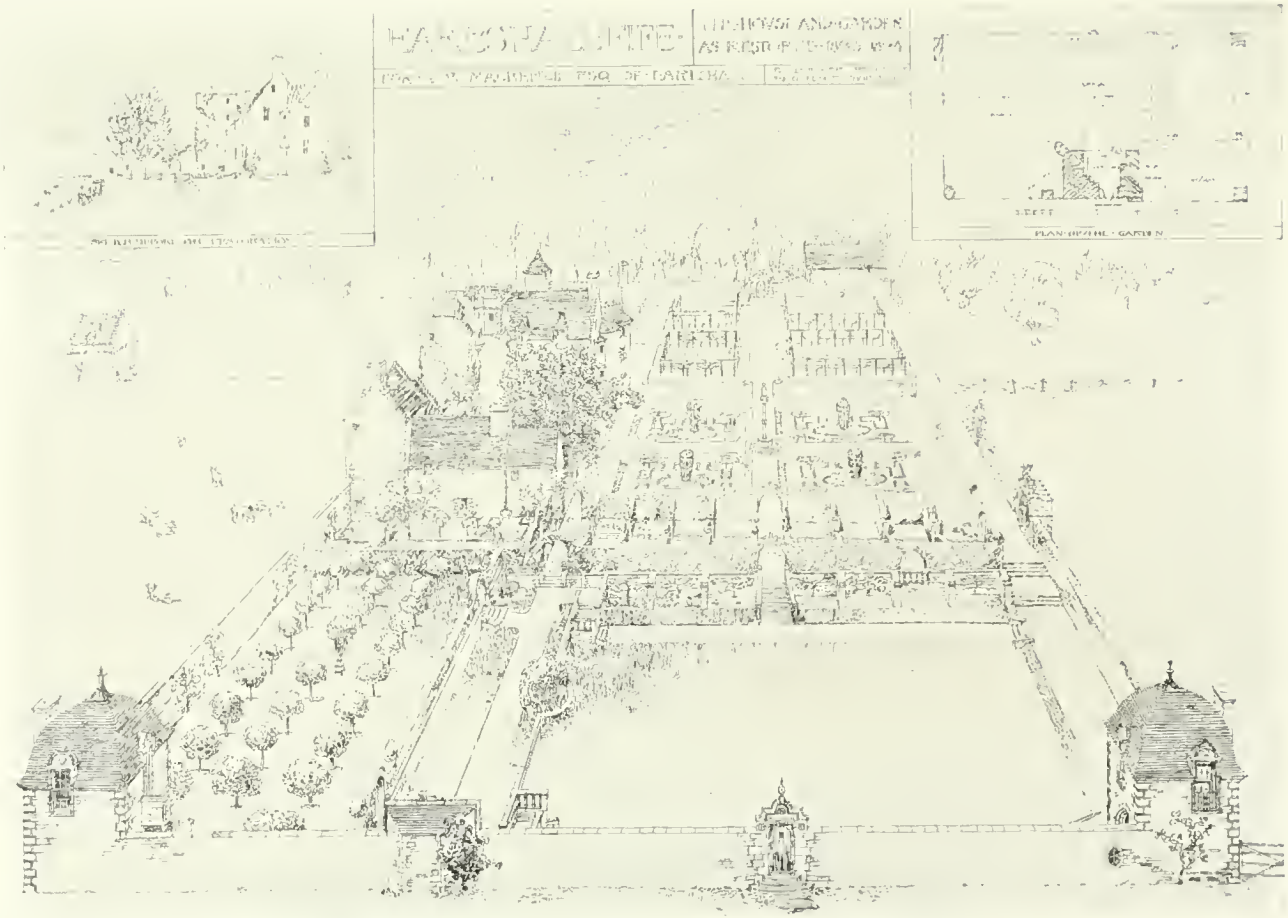
Dining-room, House on Locust Street, Philadelphia.
Frank Miles Day & Brother, Architects, Philadelphia



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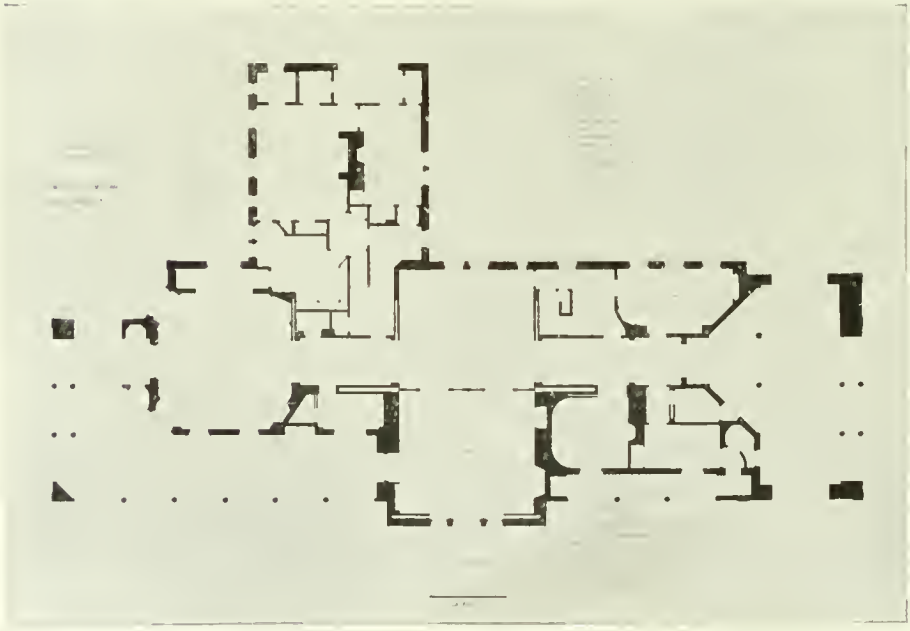

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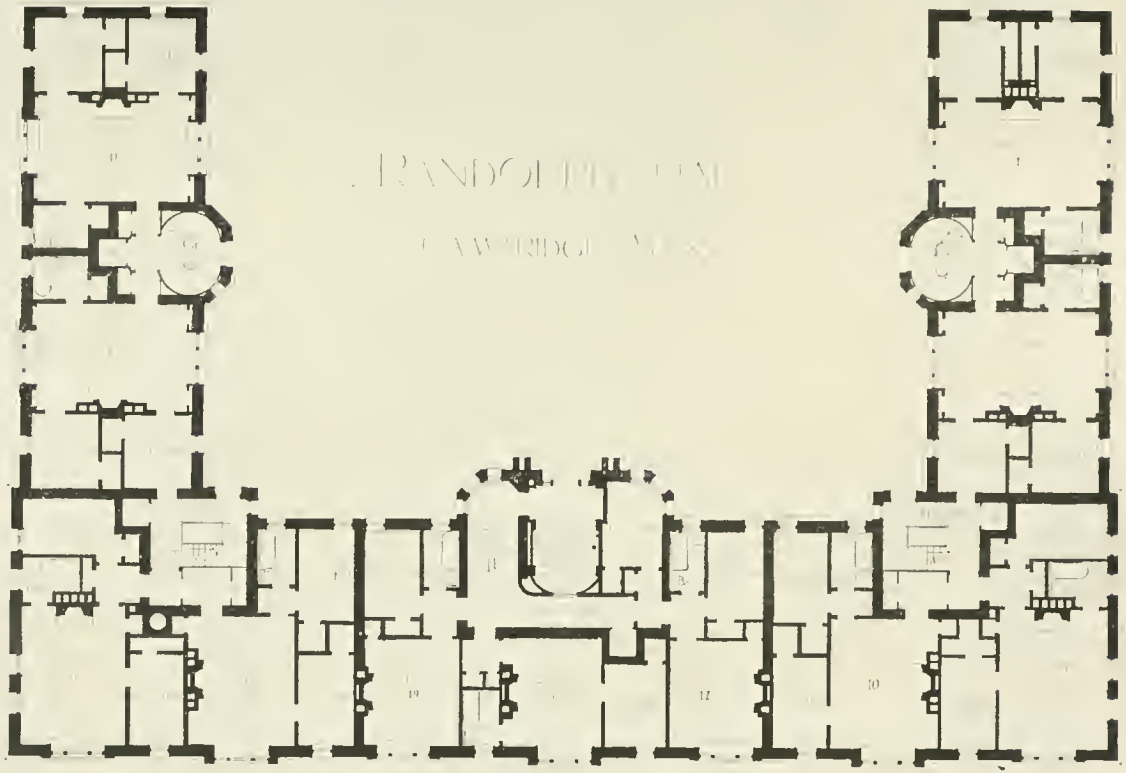

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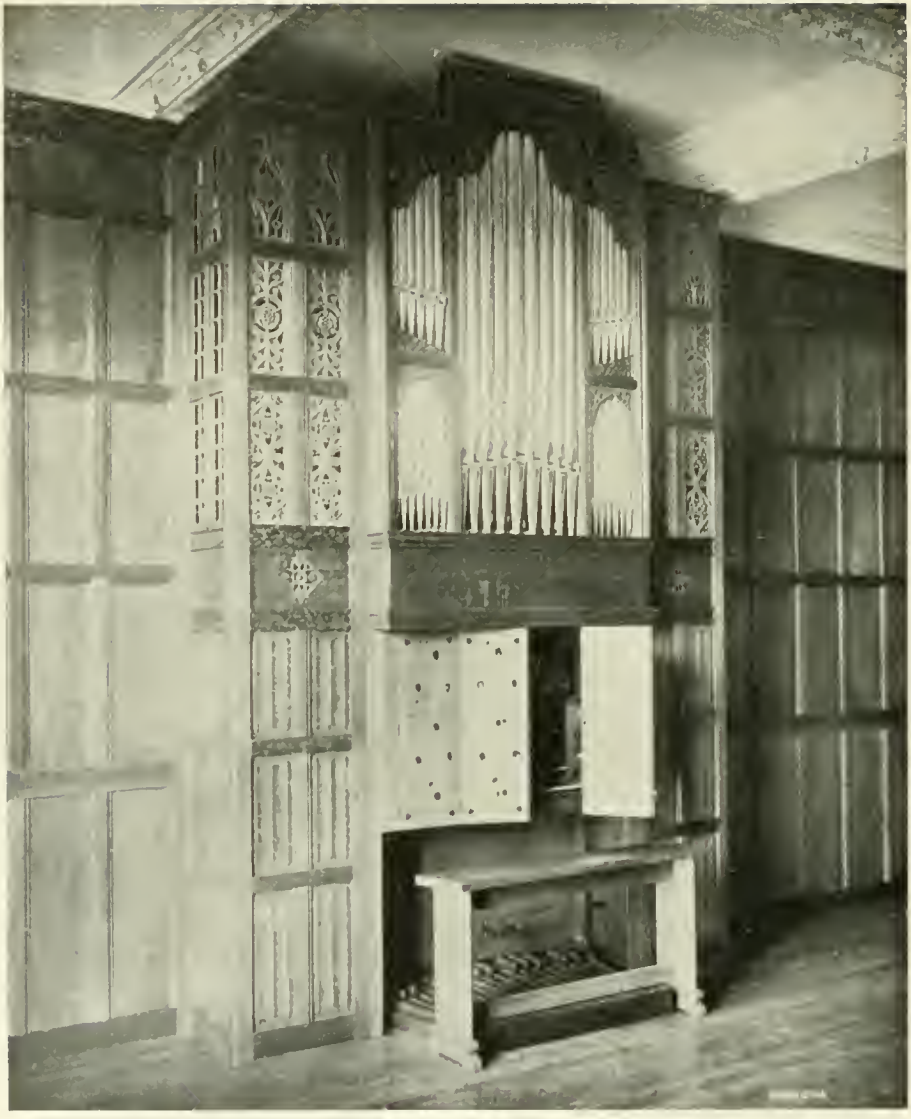

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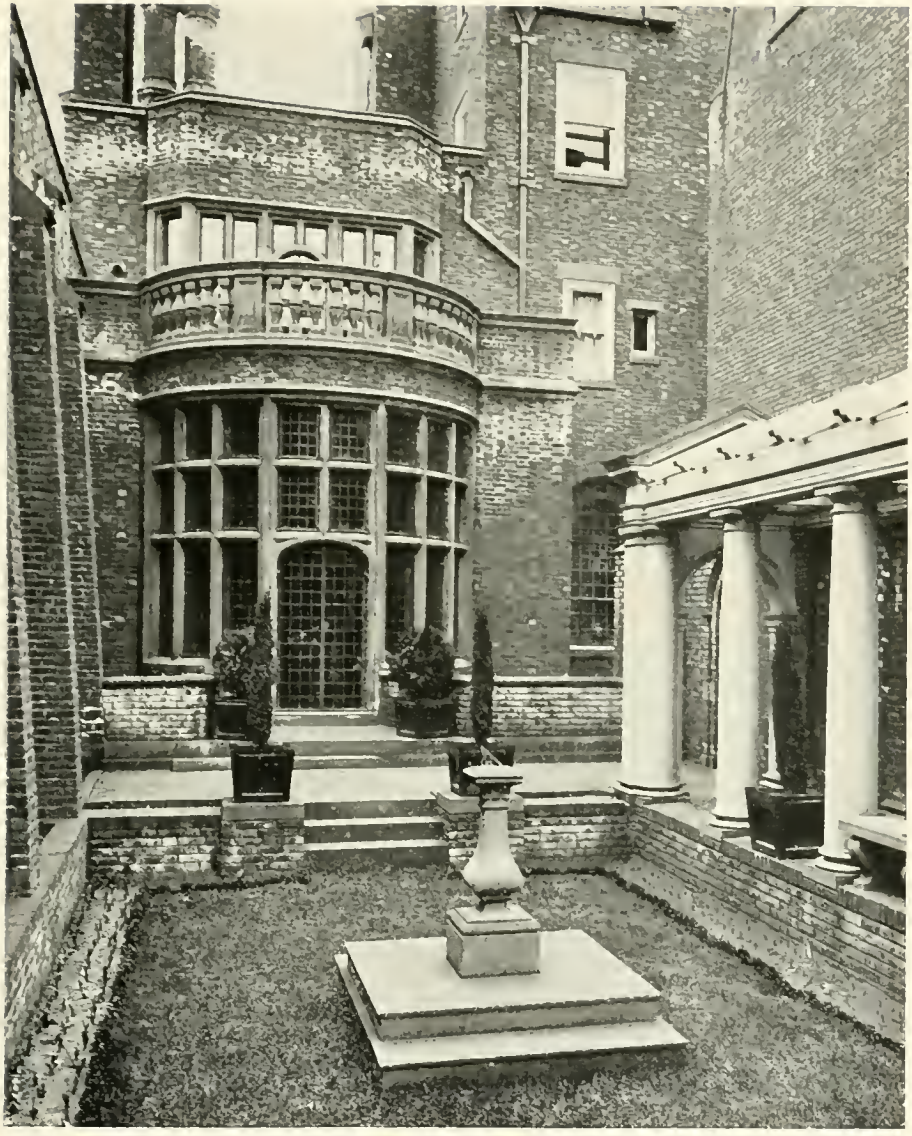

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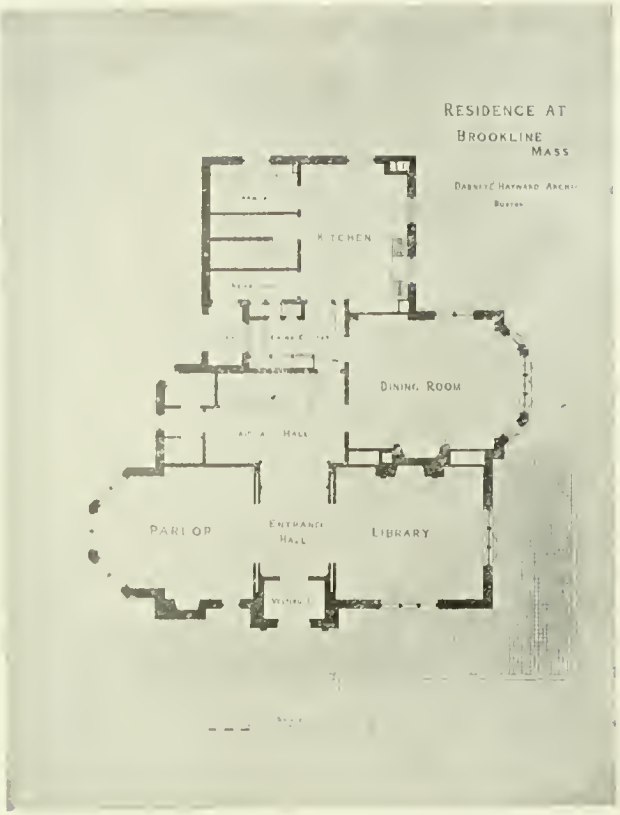

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Erected 1775
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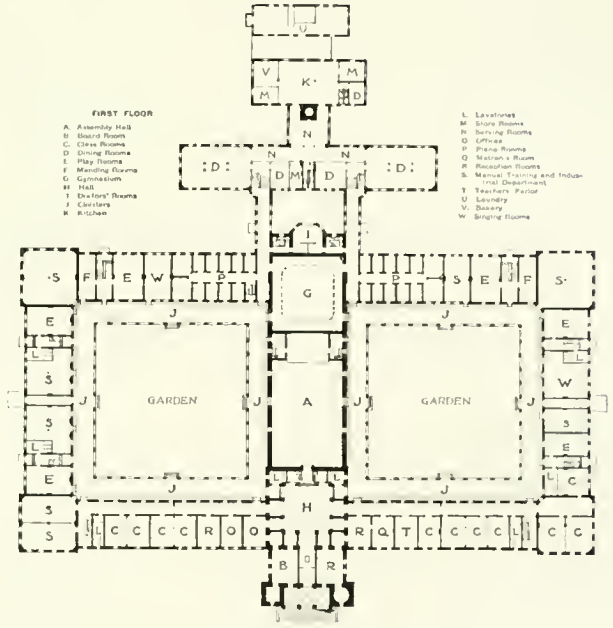

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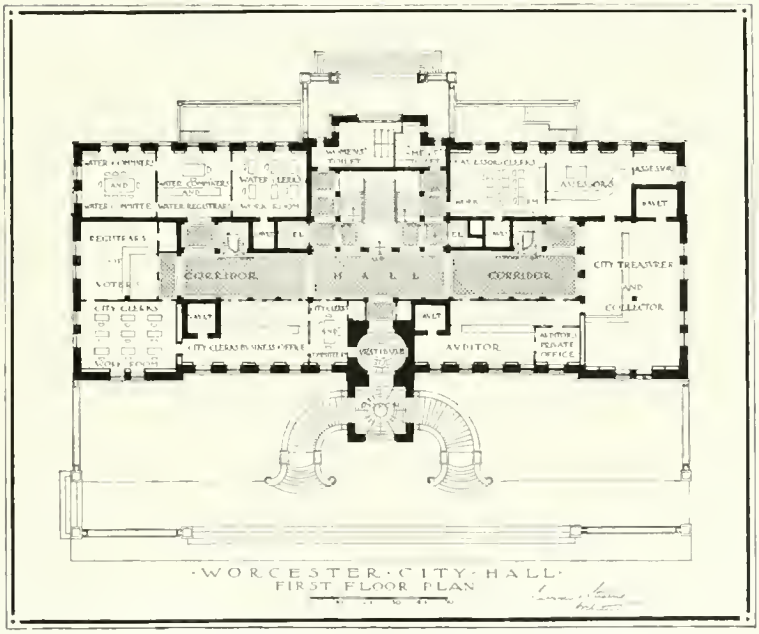

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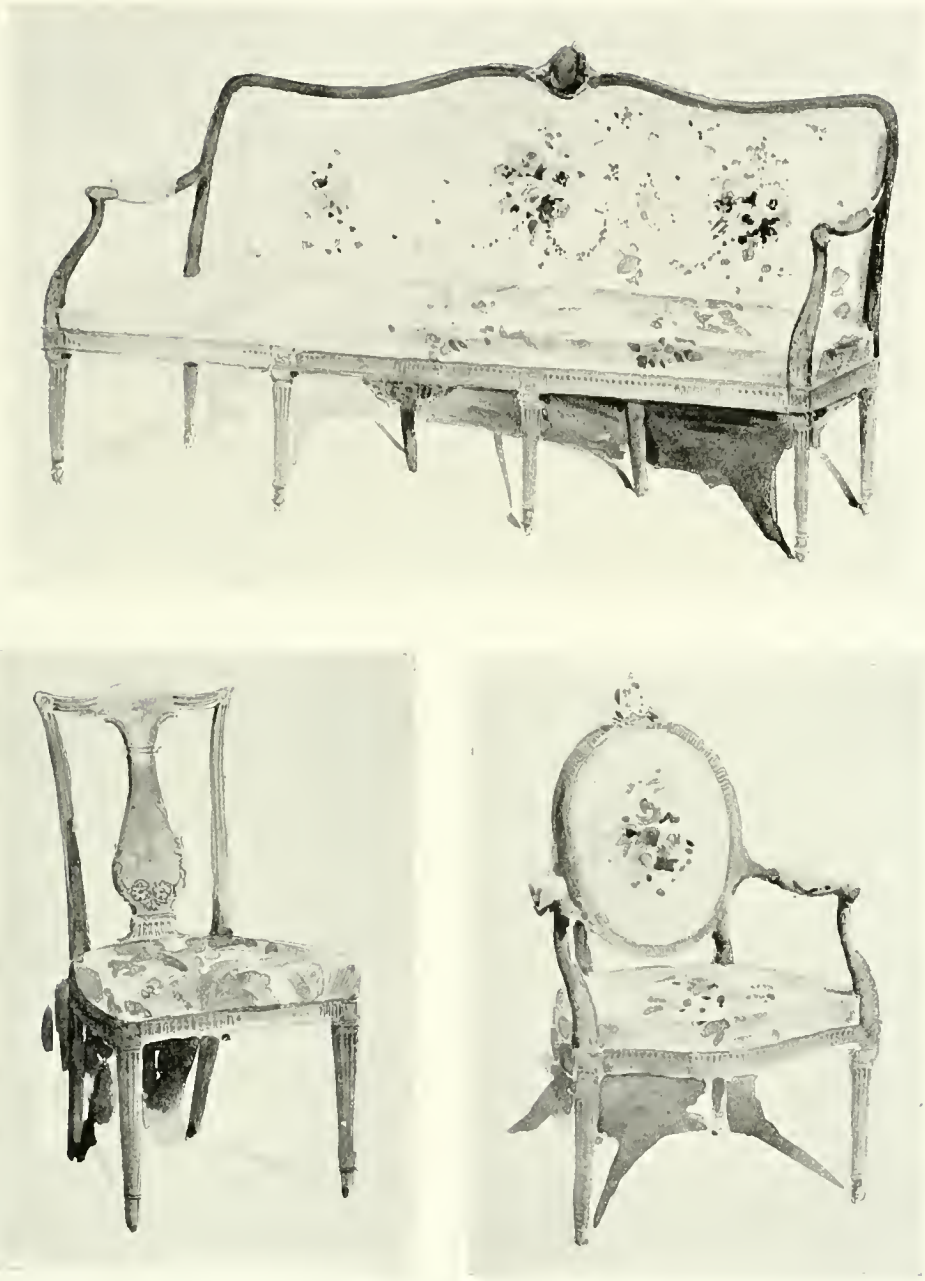

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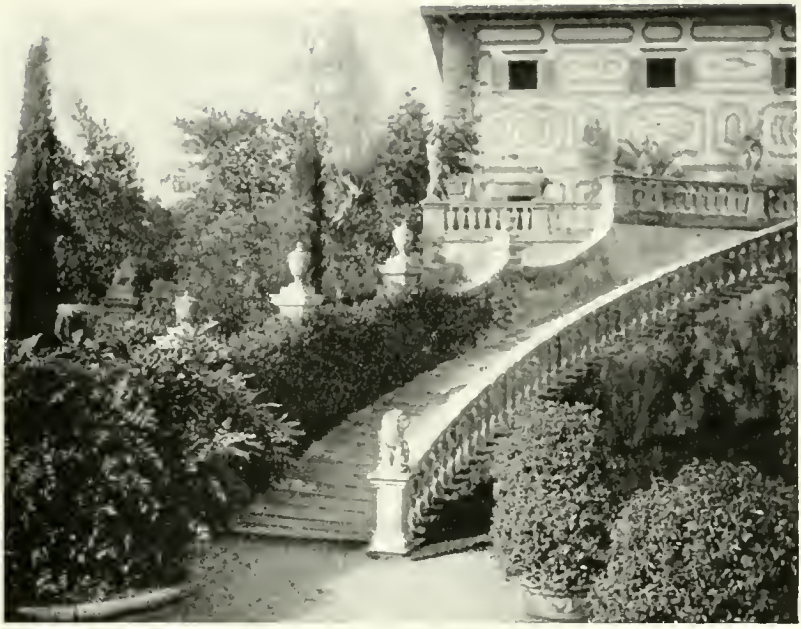

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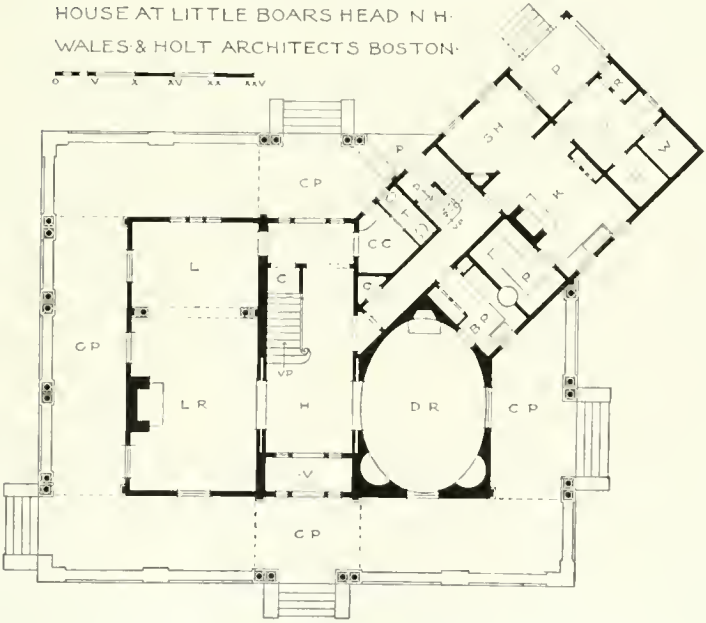

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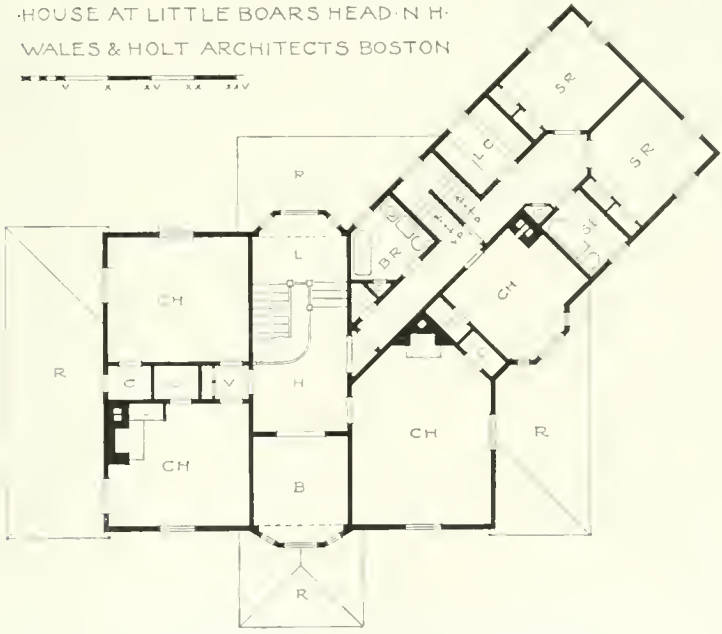

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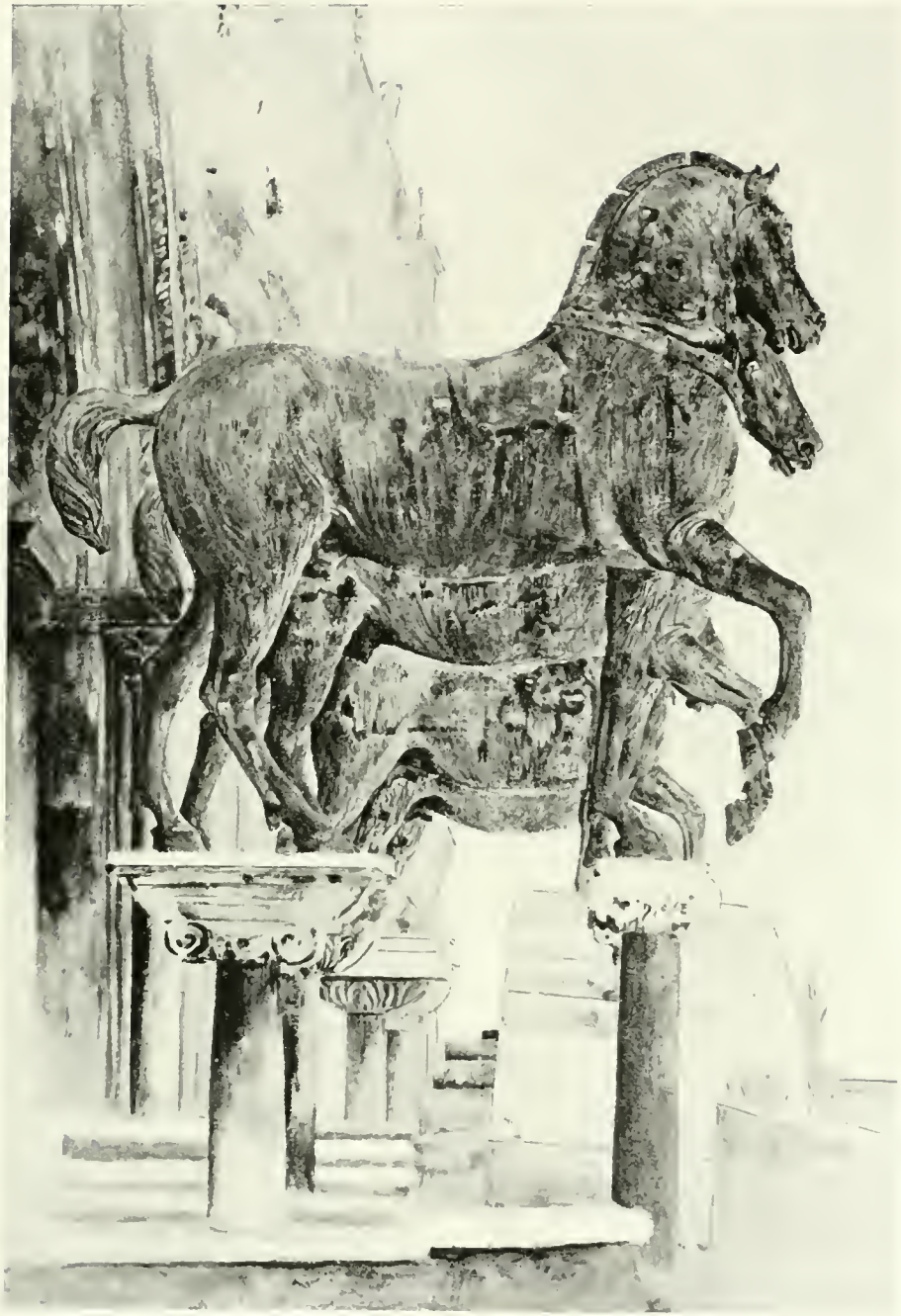

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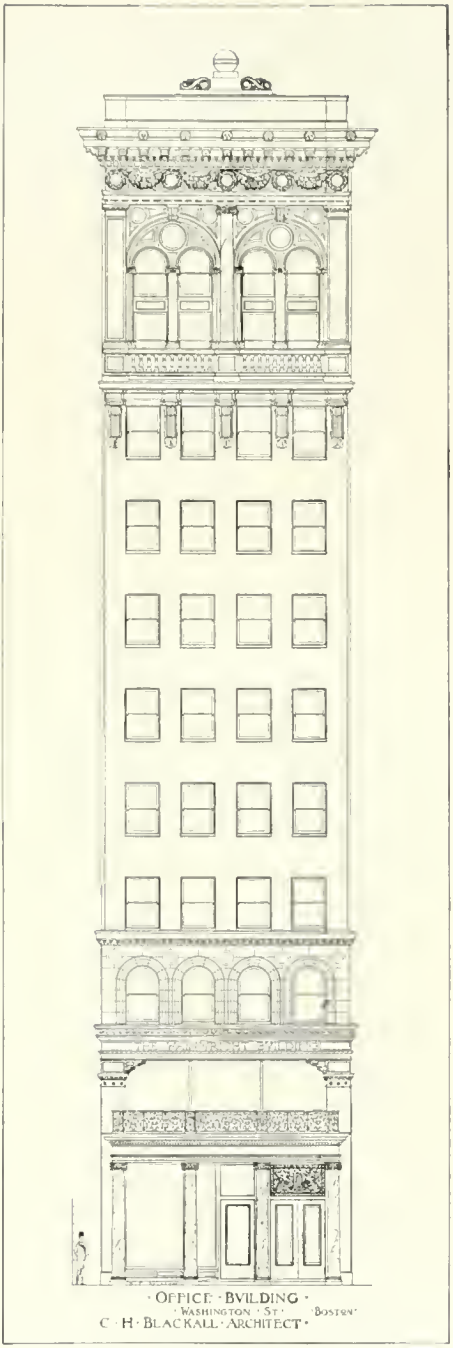

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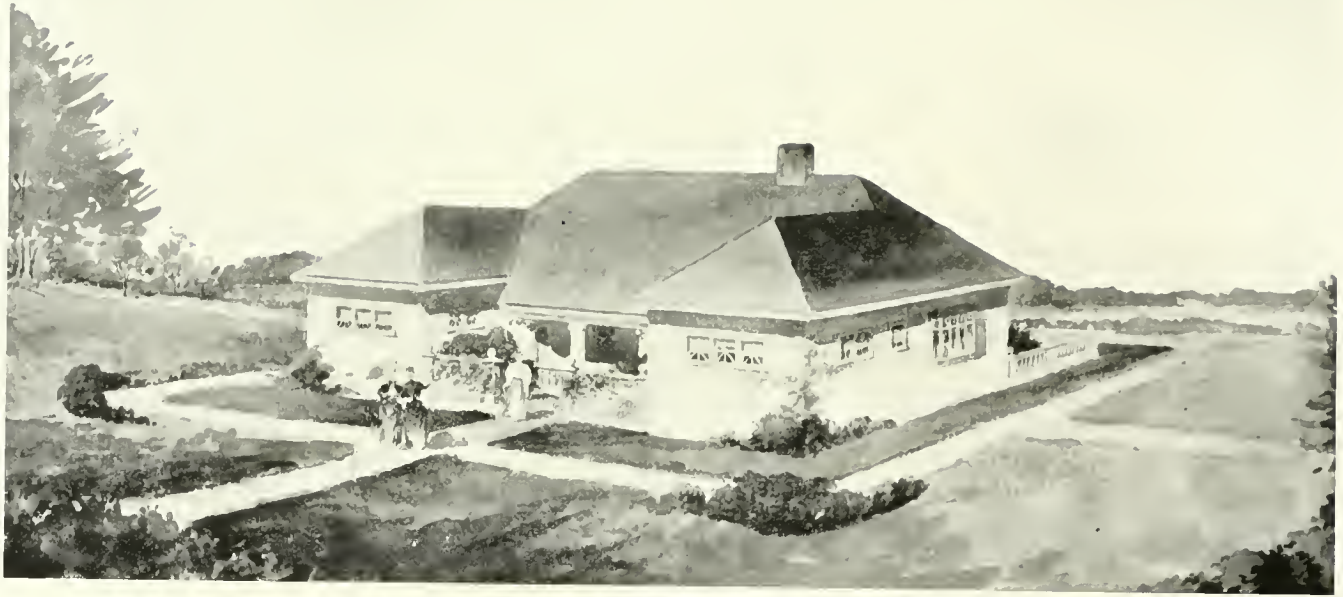

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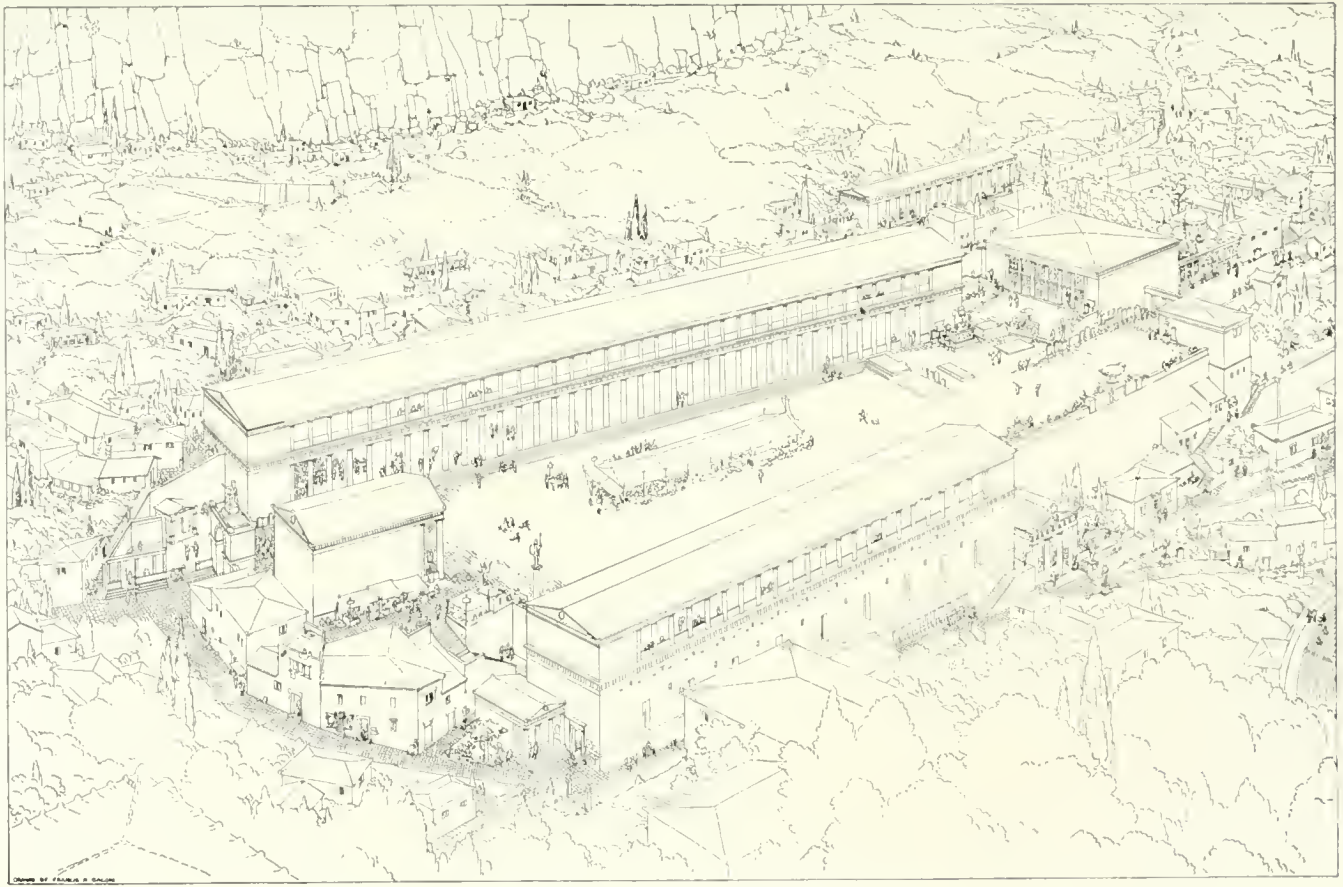

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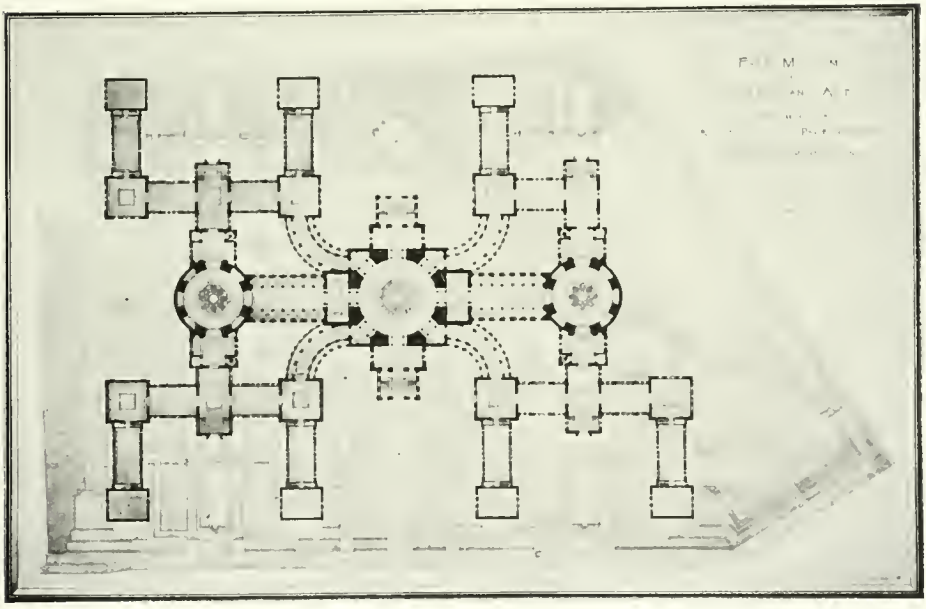

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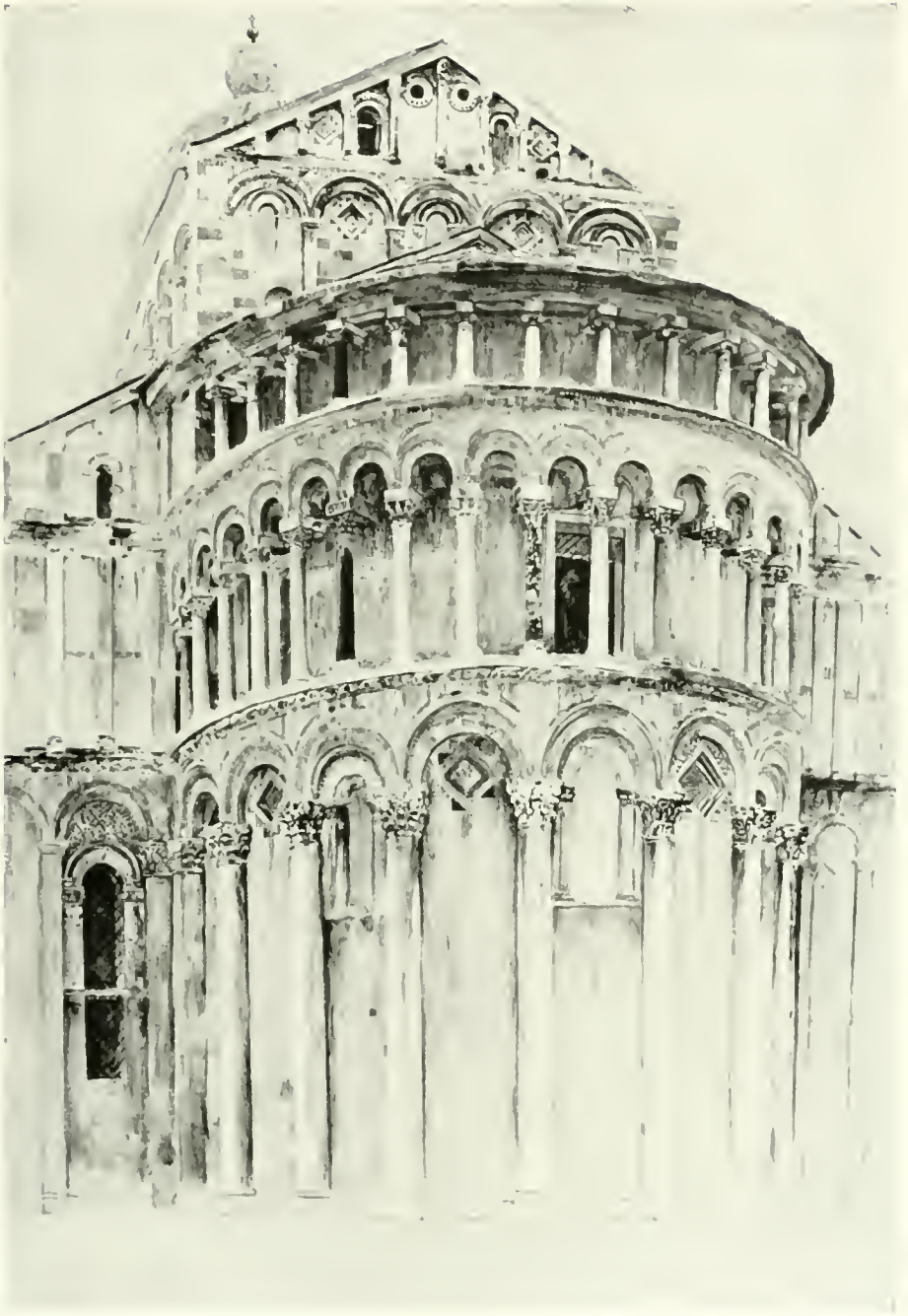

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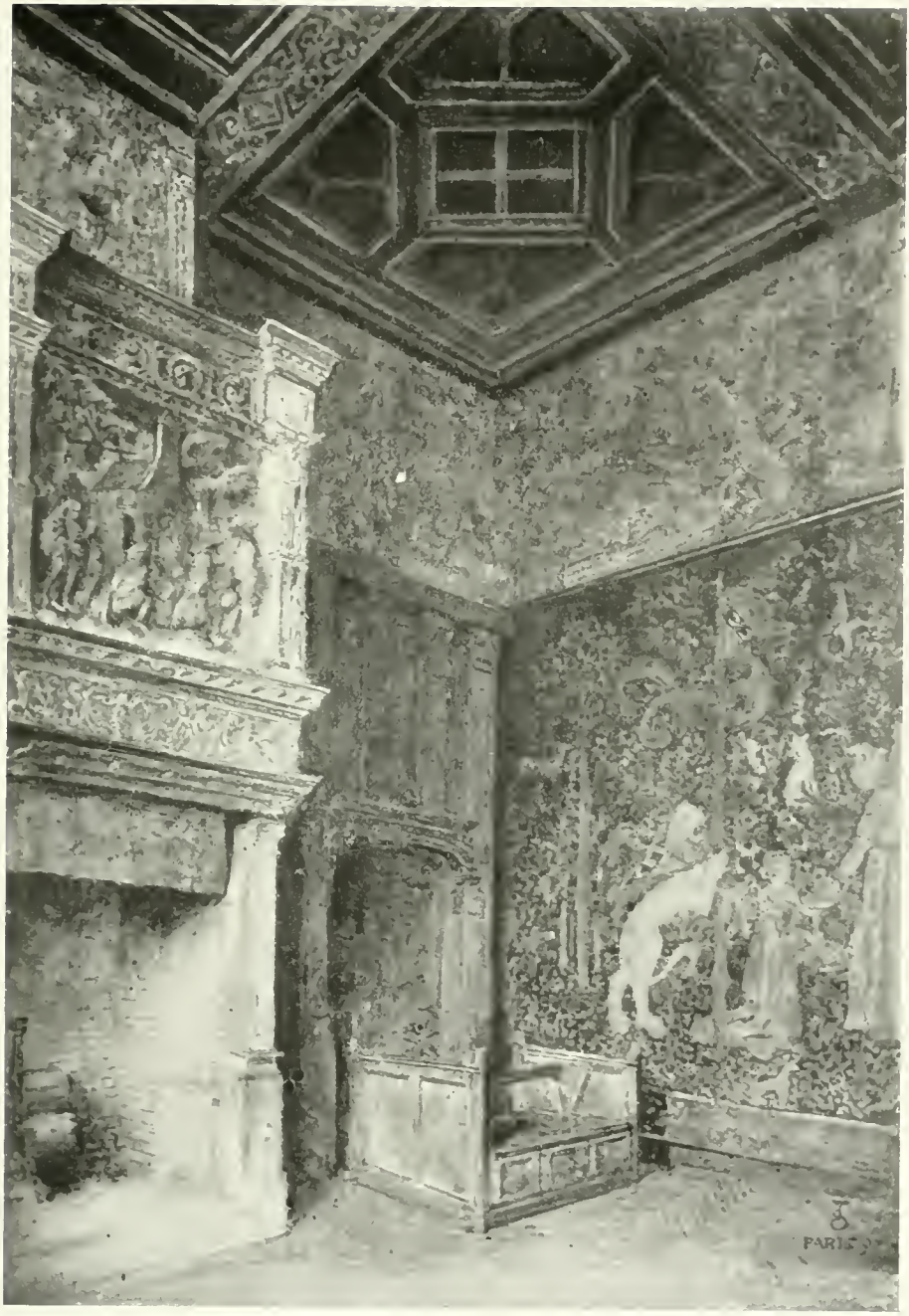

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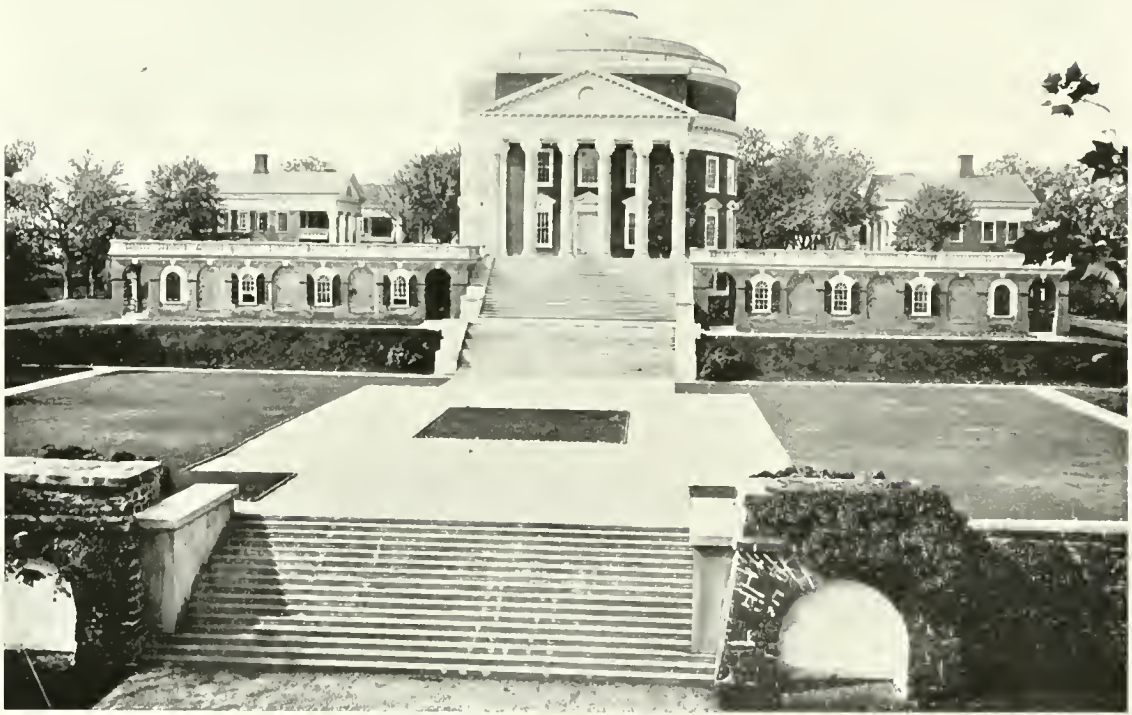

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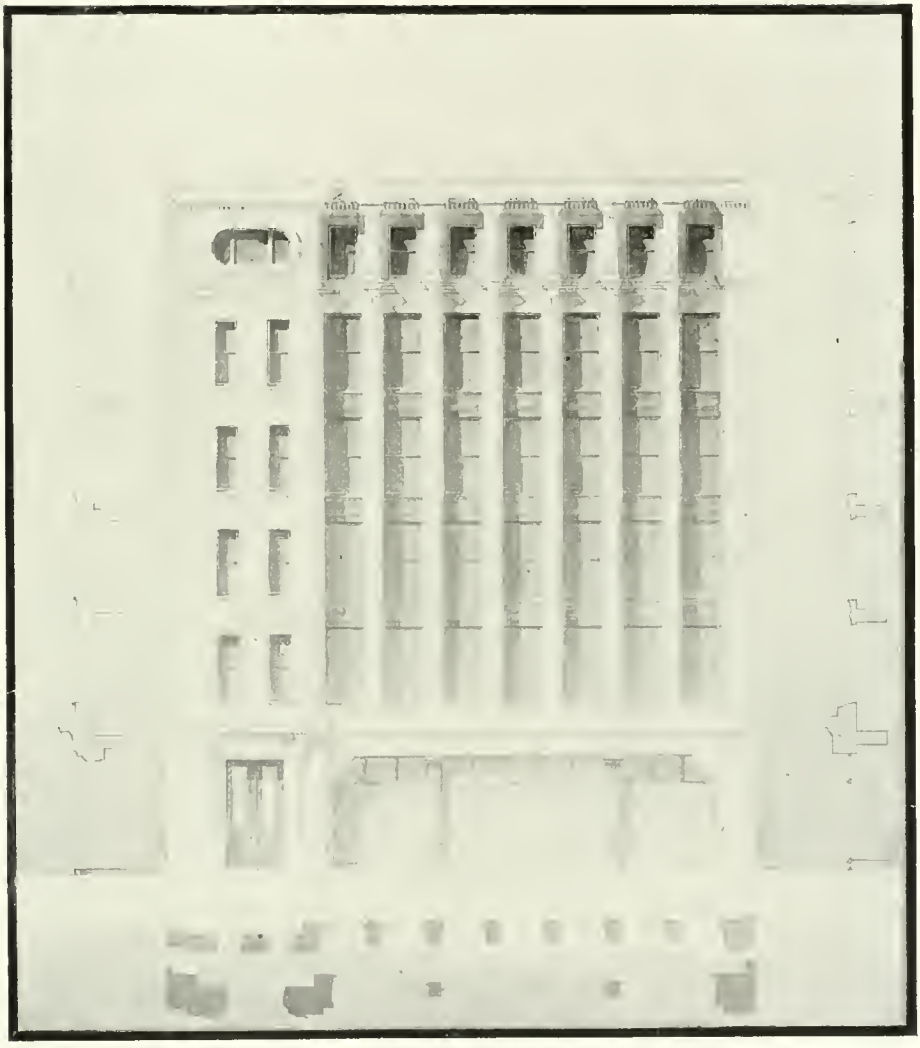

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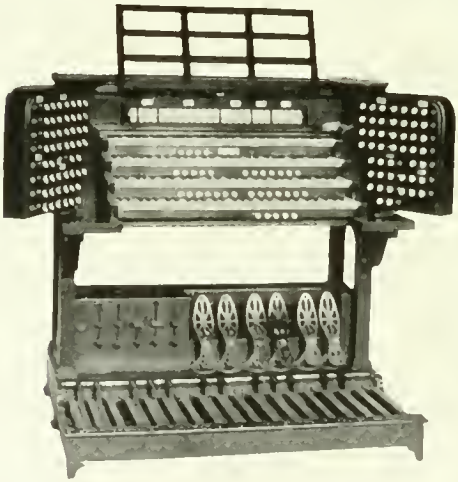

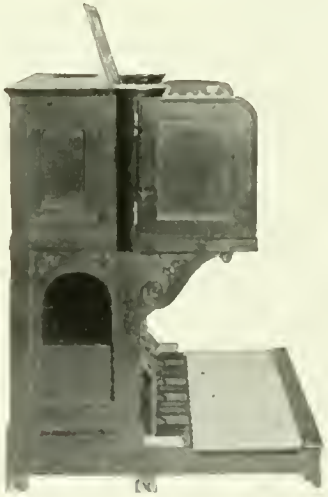

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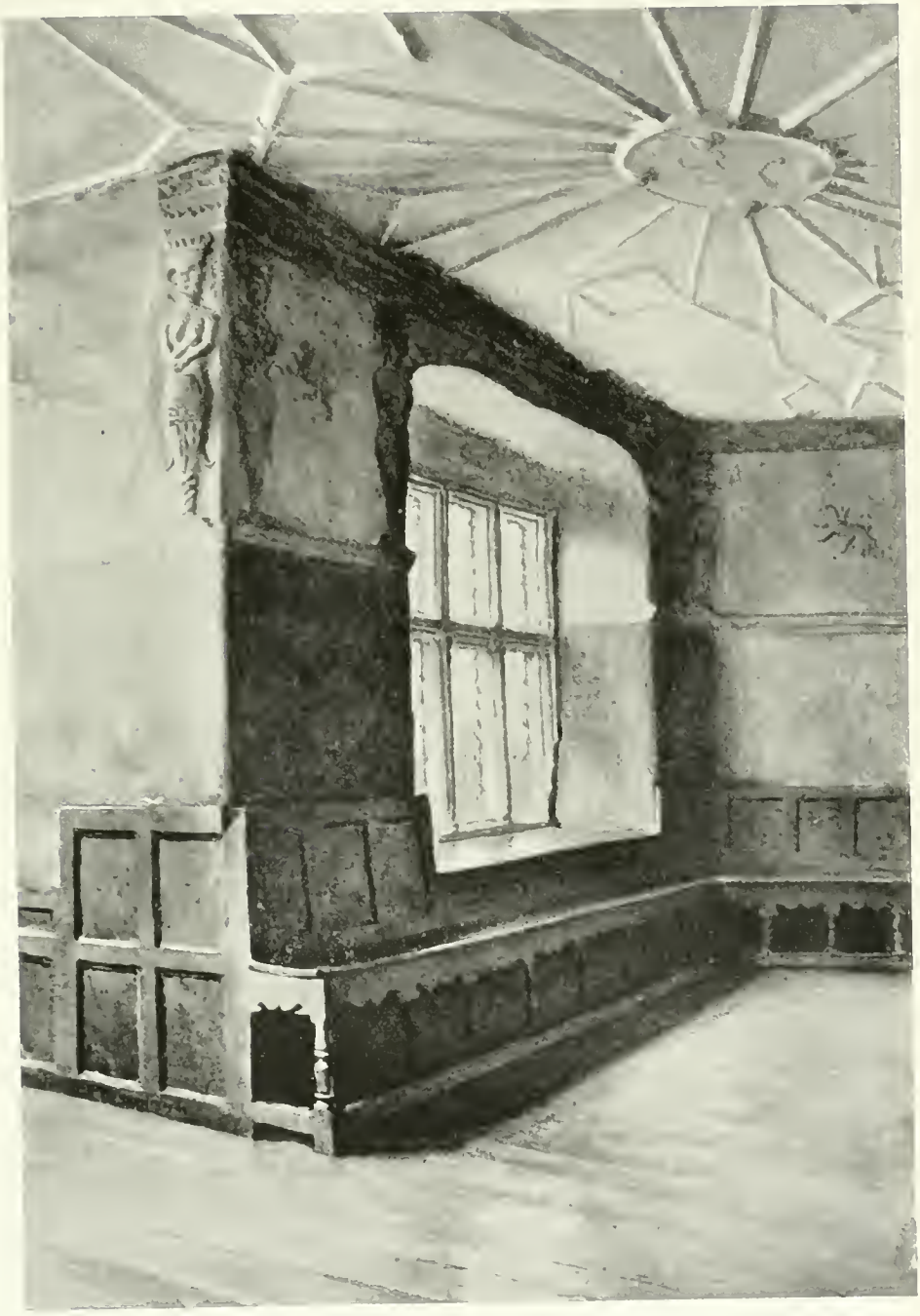

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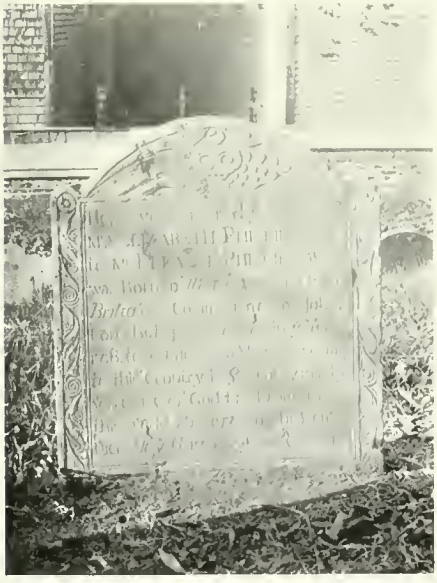

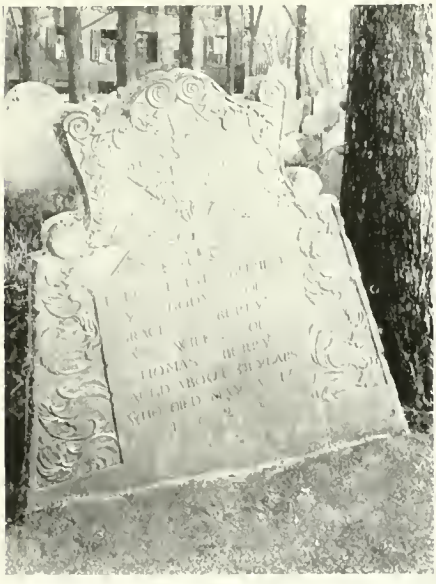

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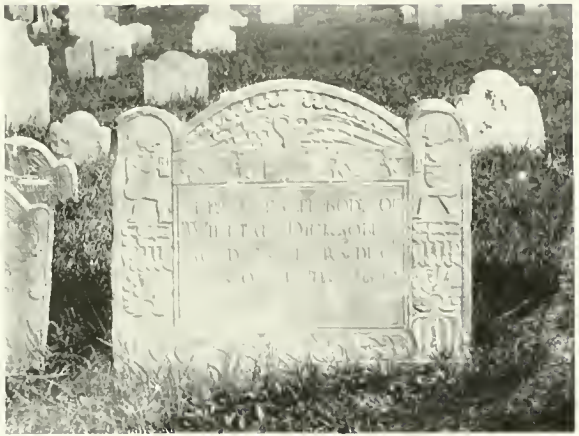

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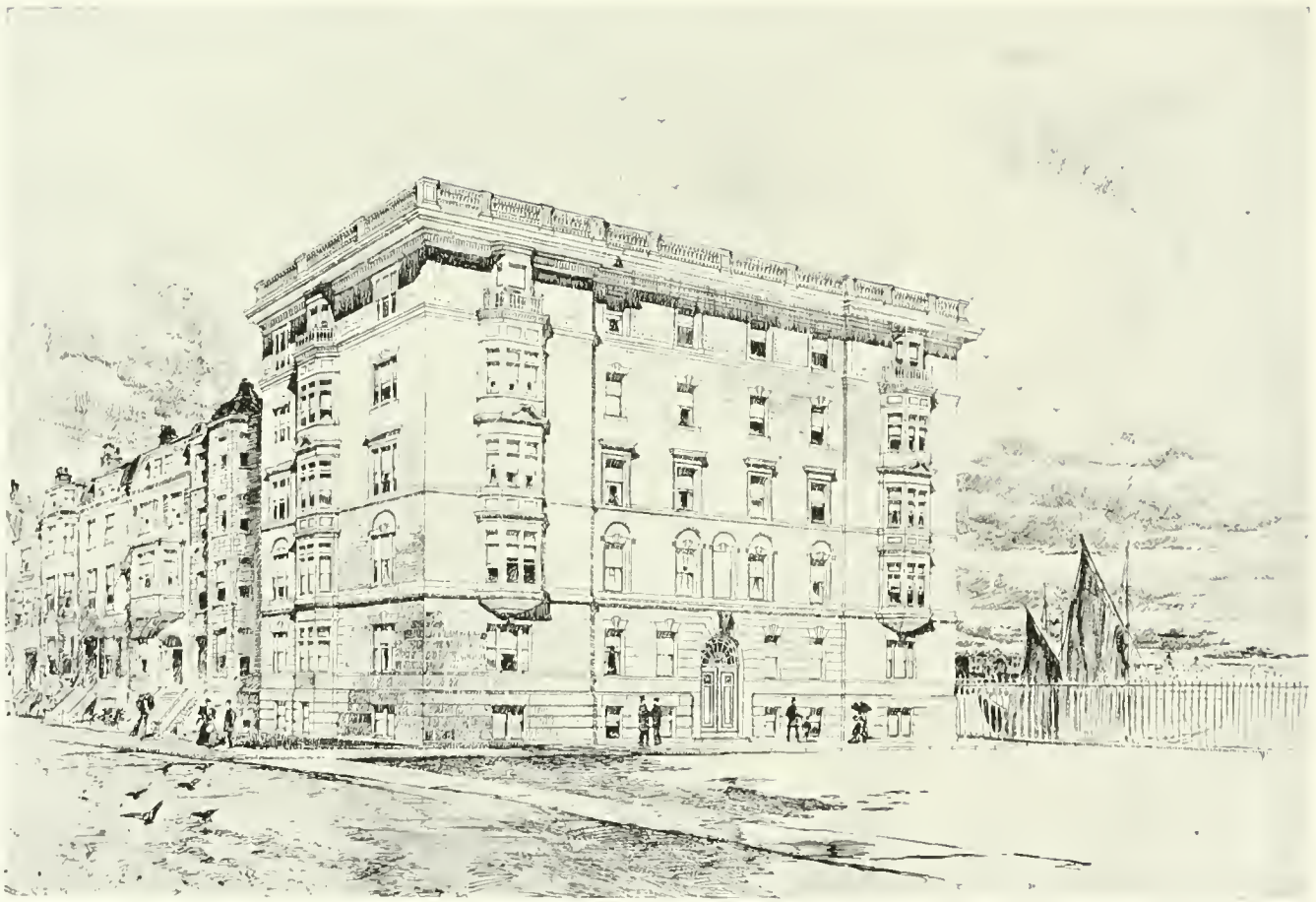

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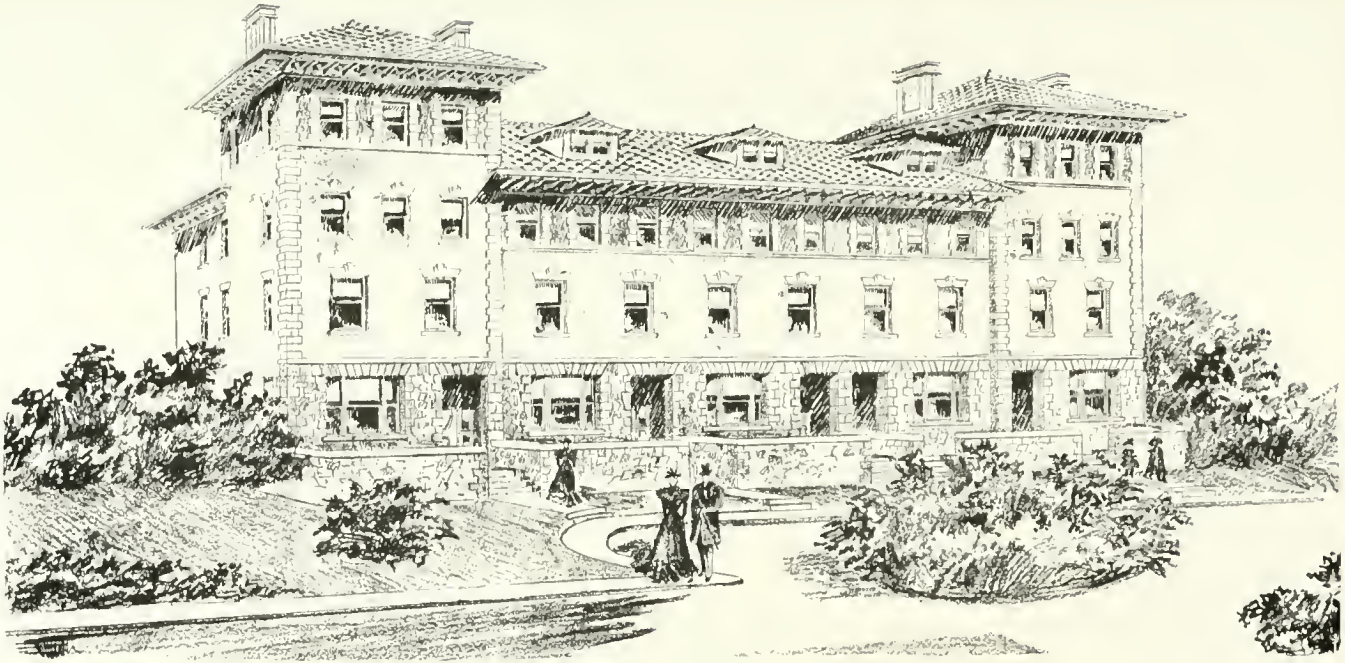

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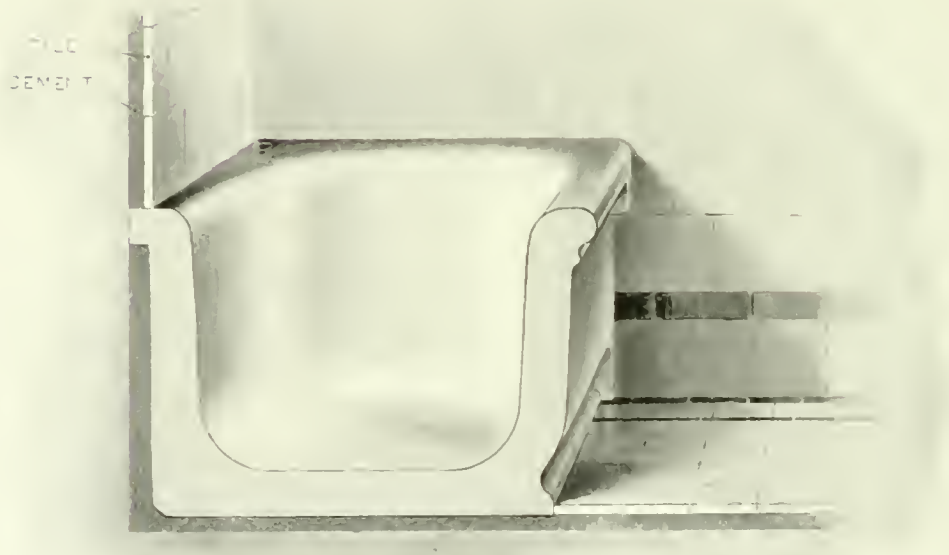

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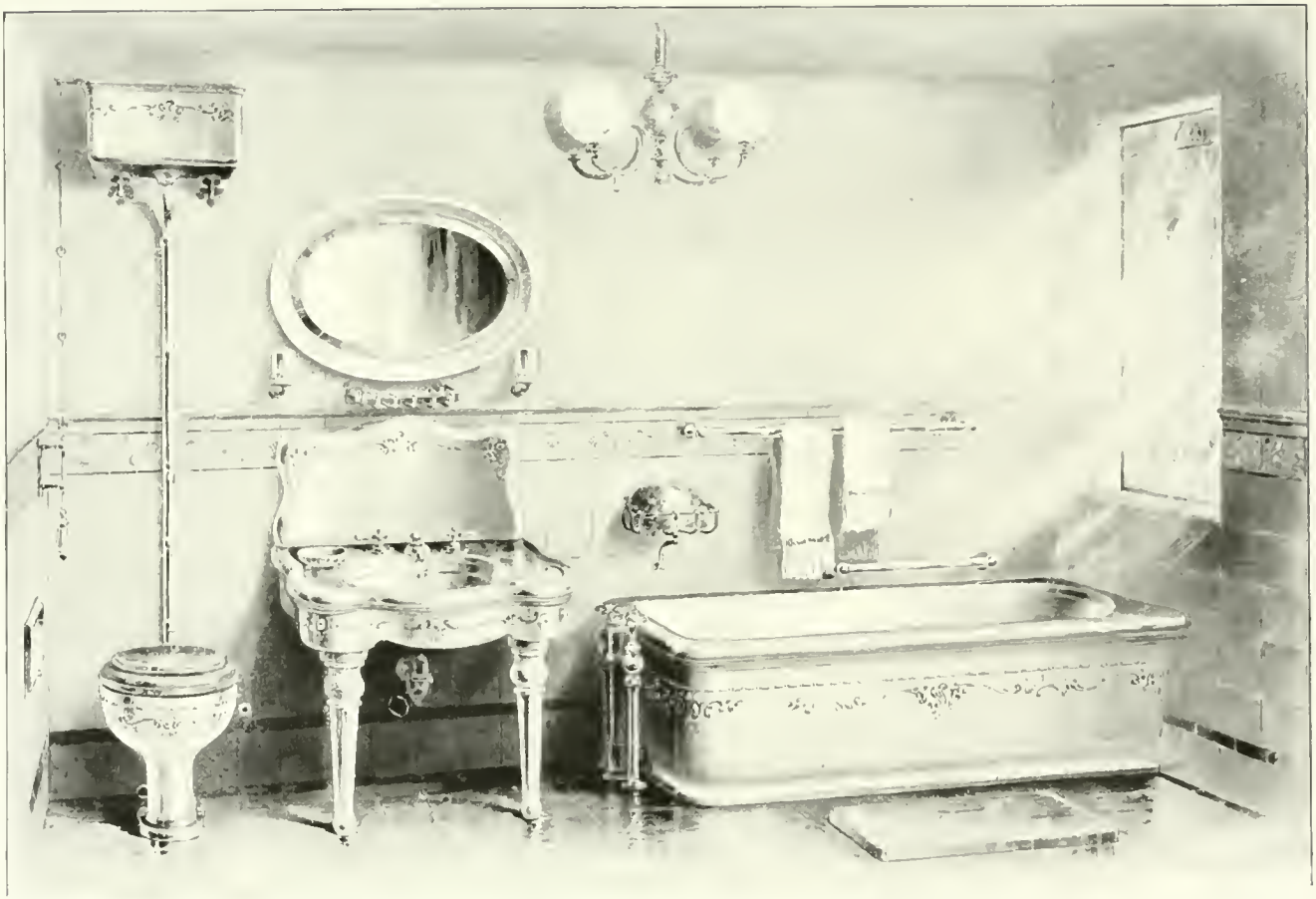

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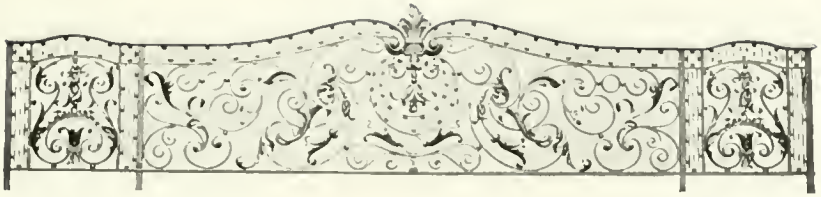

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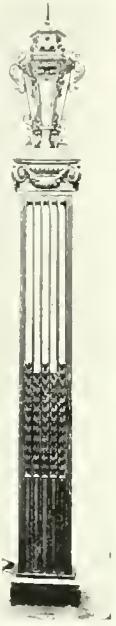

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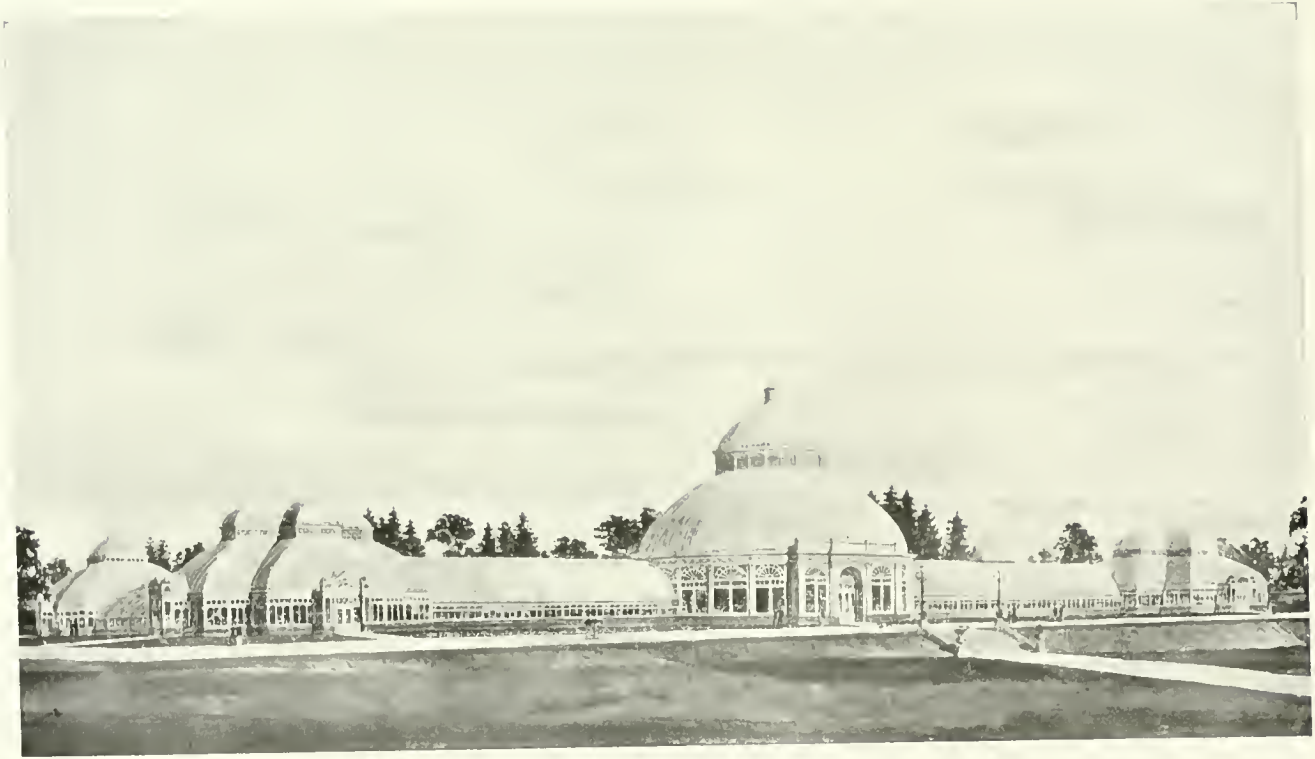

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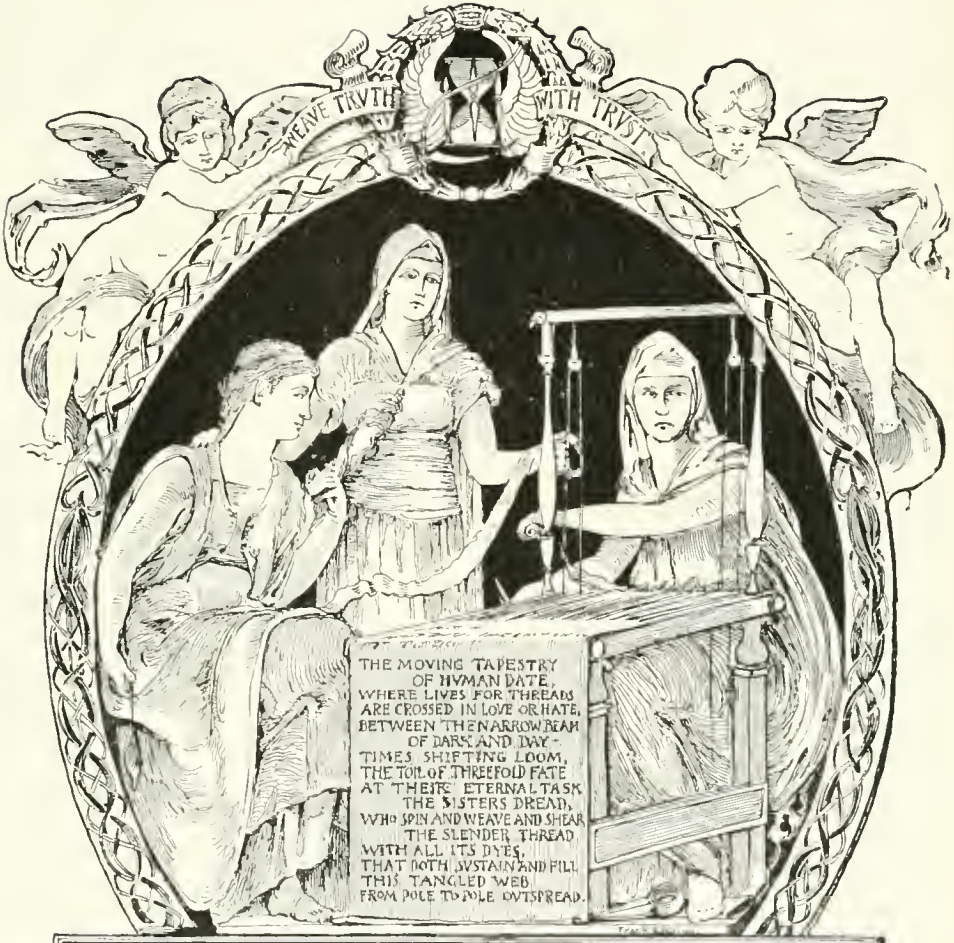
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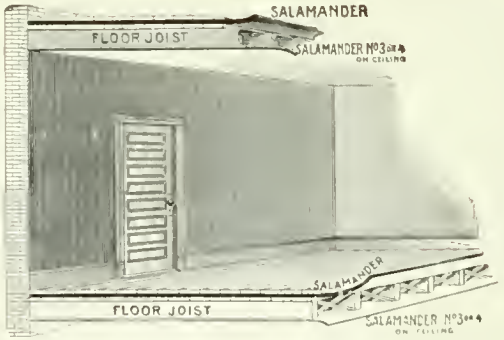

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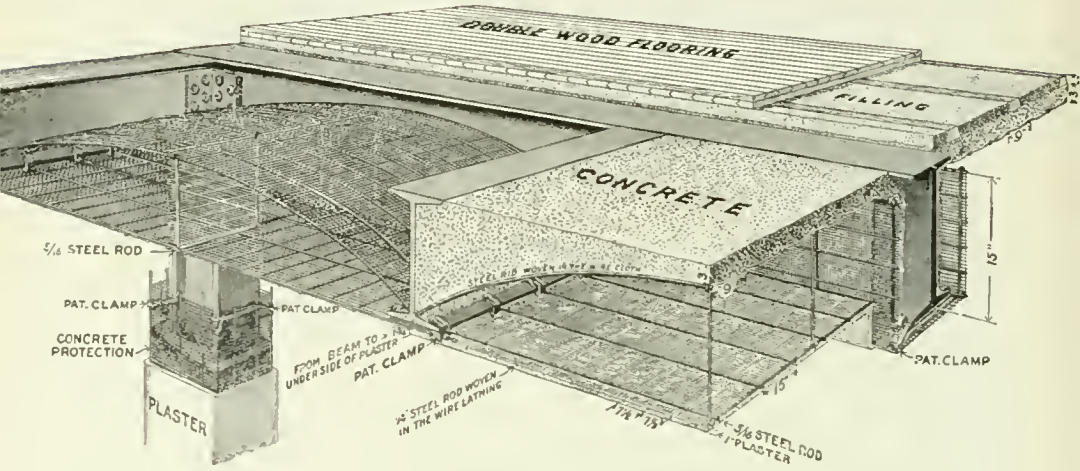

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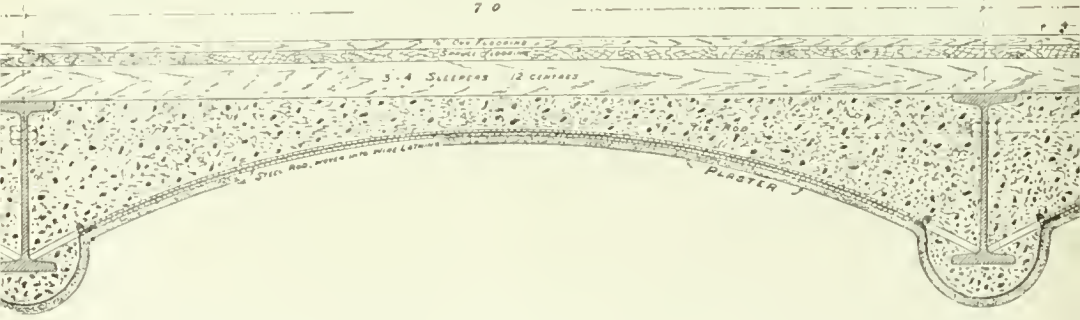

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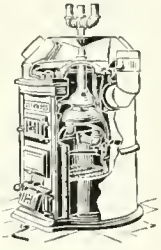

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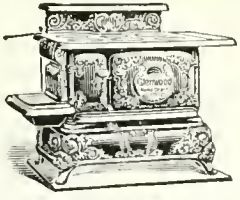

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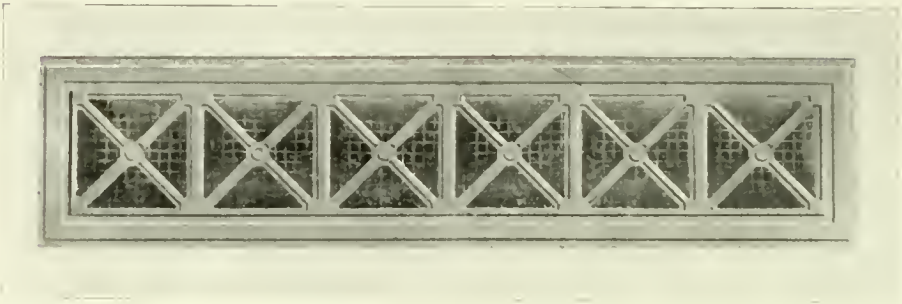

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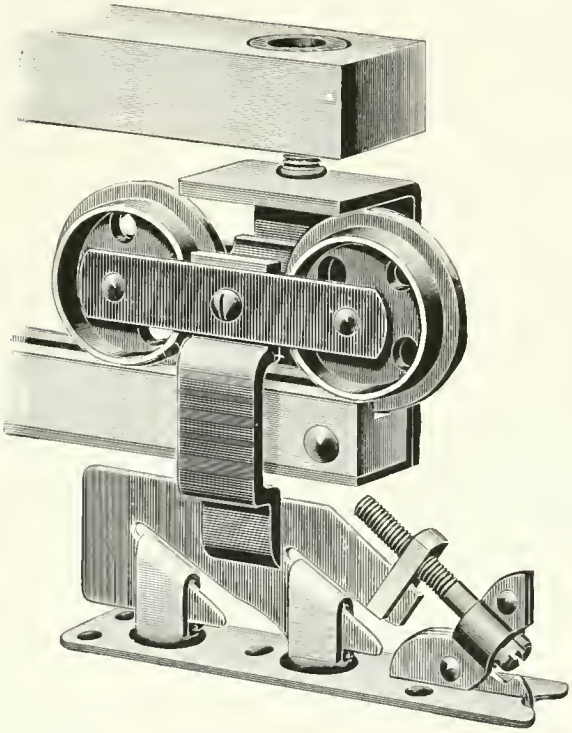

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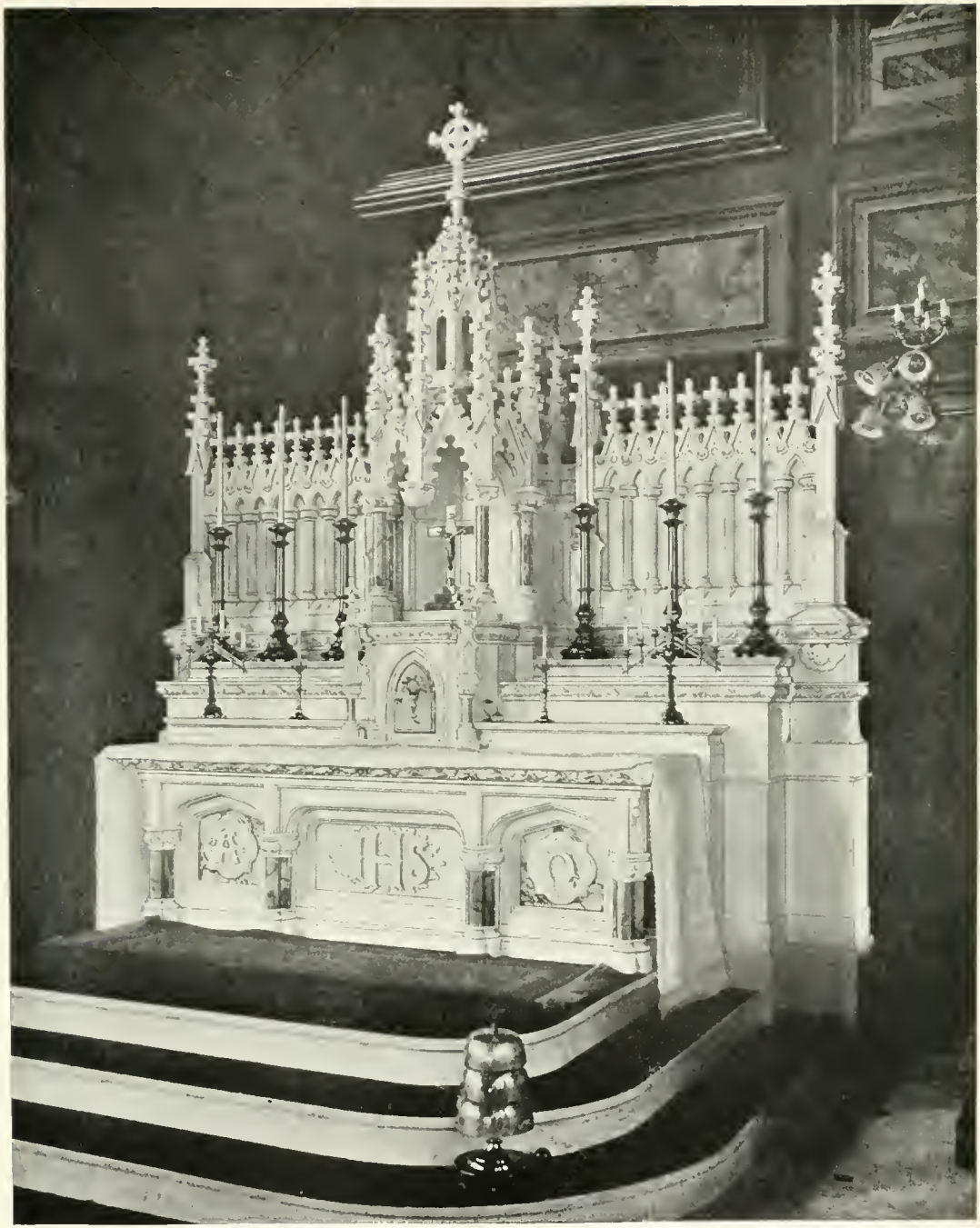

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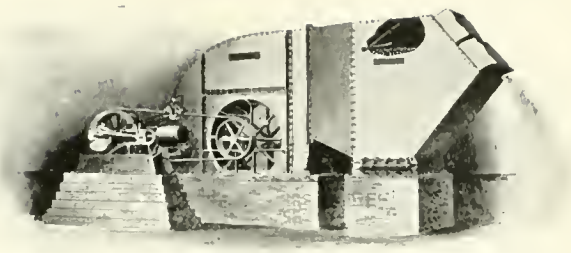

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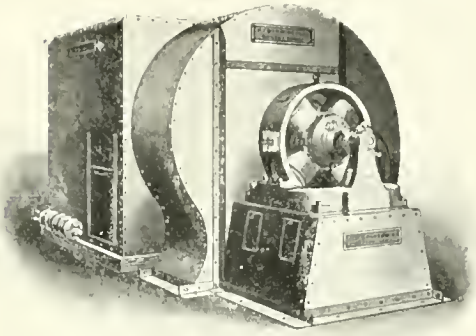

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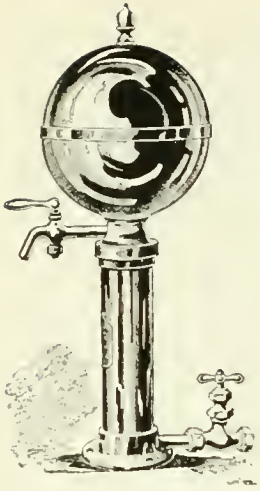

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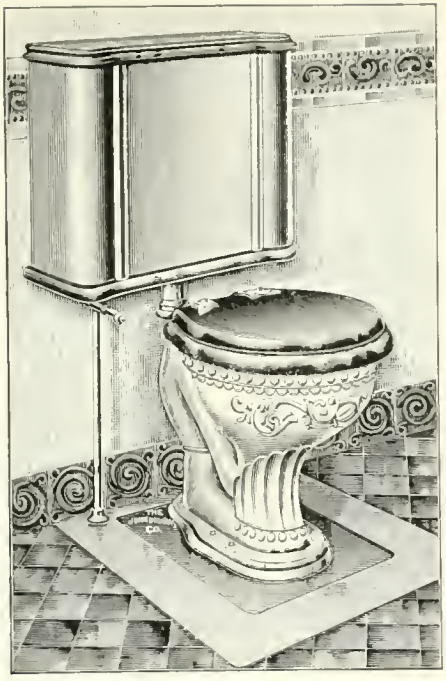

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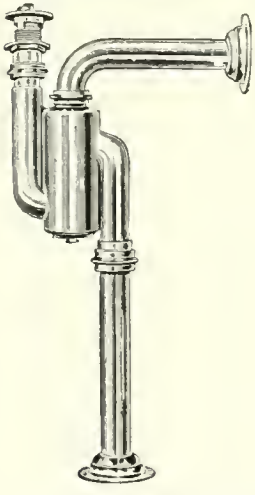

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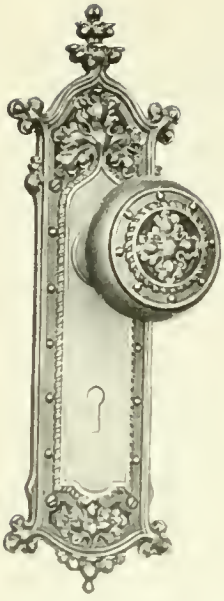

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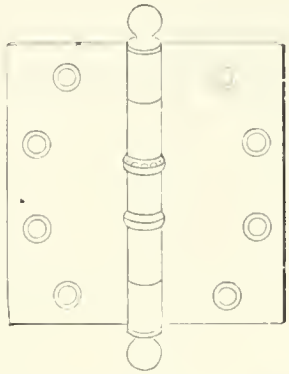

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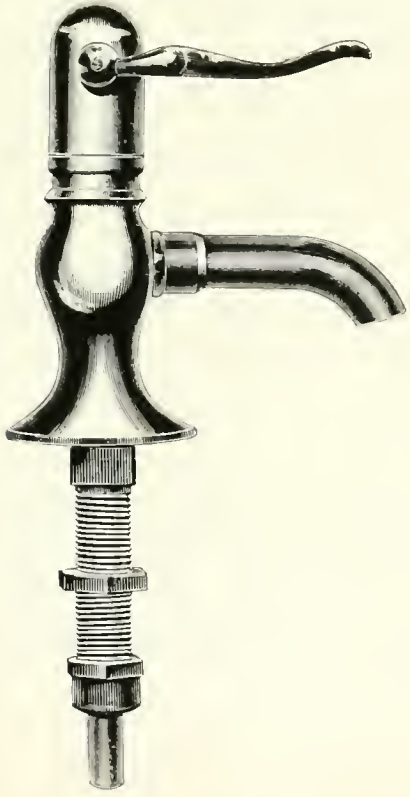

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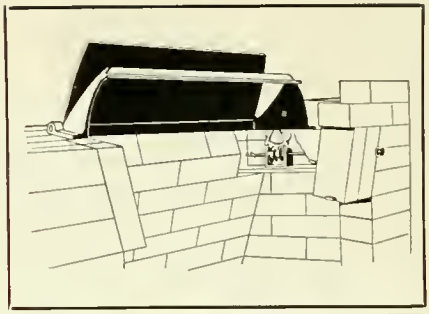

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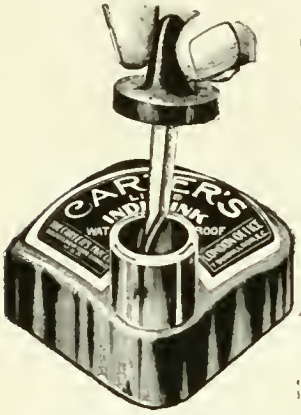

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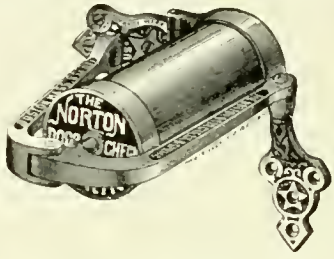

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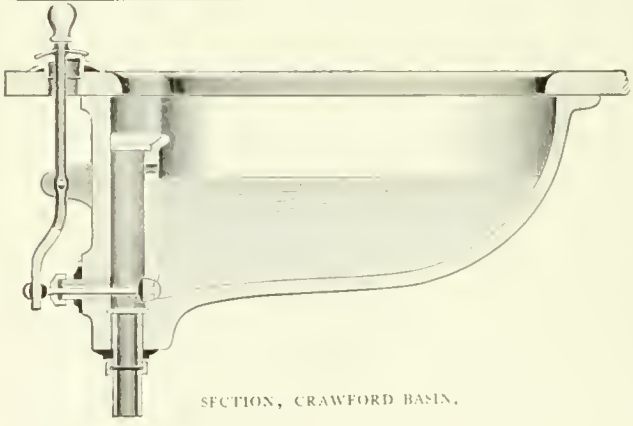

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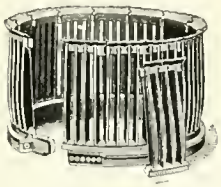

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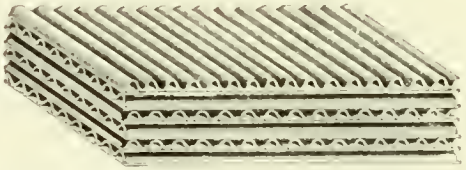

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